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## LITERATURE

*The Scottish Parliament: its Constitution and Procedure, 1603-1707.* By Charles Sanford Terry. (Glasgow, MacLehose & Sons.)

WHEN Lord Stair in 1701 was called to order by the Scottish Parliament for having said that an Act of that assembly was "but a decret of the Baron Court," he justified the expression, which, however, he was desired not to repeat, on the ground that "the representation here was feudal." This incident is recalled for the purpose of emphasizing the leading idea of Prof. Terry's book. The Scottish Parliament was originally the court of the king's vassals, and, whatever it may have become in practice, it was never in theory a national legislature. Down to almost the close of the sixteenth century prelates, nobles, smaller barons, and burgesses attended Parliament in virtue of a right which was common to them all as Crown freeholders, or, in other words, tenants-in-chief. In 1585 such of the smaller barons, of forty shillings' annual value in land, as had not already been relieved of the duty of personal attendance were directed to elect two commissioners for each shire; and the greater barons, retaining what was henceforth to be an exclusive privilege, then gained the political, as they had previously held the social, rank of peers. That this Act did not introduce representation in the modern or English sense is evident from the fact that the shire members were elected by a class which as such had had the right to attend. An Act of 1661 established the county fran-

chise on a more liberal basis of Crown tenure, but expressly excluded all except the king's vassals; and the political life, which had arisen at a much earlier period in the towns, was always circumscribed by the same rule, no burghs being represented in Parliament and liable to taxation but those "free burghs royal" which held charters of erection from the Crown, and down to 1672 enjoyed a practical monopoly of trade.

In filling in these outlines of the Scottish Constitution Prof. Terry has been anticipated by several recent writers, his obligations to whom are fully acknowledged; but he has been able to supplement at not a few points Mr. Rait's suggestive essay, and even the elaborate work of Mr. Porritt. In dealing with county representation he has derived much help from the records, published and unpublished, of the Aberdeenshire Sheriff Court. He shows how the mandate of the shire members, originally annual, was extended to the duration of Parliament; how the practice of paying them for their services fell into abeyance; how the elections were conducted; and how the small number of those who exercised the shire franchise, limited as that was, exposed them to coercion from the Crown. The author's conclusion appears to be sound that till the days of the Covenant neither shire members nor burgh members were permitted to vote. He has also something fresh to impart in regard to the extent to which the business of Parliament from 1661 to 1690 was engrossed by the Lords of the Articles. The great change resulting from the practical abolition of this committee in 1640 has been so fully and admirably explained by Gardiner in the ninth volume of his 'History' that one is at a loss to understand the statement in the preface that "the significance and interest" of Scottish parliamentary progress in the seventeenth century "have been almost entirely overlooked." "No Reform Bill in our own day," writes Gardiner, "has ever brought about anything approaching to the political change which was the result of this decision." Undoubtedly, however, the impression prevails that the committee was fully reinstated in 1661; and Prof. Terry has thus rendered good service in showing that Parliament during the Restoration period met for other purposes than to elect this body and to register its decrees; that it established rules of debate which were continued after the Revolution; that it reserved the right to determine controverted elections; and that it examined, and even amended, measures which the Lords of the Articles had approved. He might have added that proposals not presented by the committee could be brought directly before the House. We are inclined to envy the confidence and precision with which Prof. Terry sets forth the legislative methods in use between the Revolution and the Union, and at the same time to question his estimate of their merit when we are told that in 1707 the Scottish Parliament "had brought itself, both as a chamber of debate and of legislation, to a reasonable level of pro-

cedure with the English Parliament of the day." This is hardly the impression one receives from Hume of Crossrigg, whose private diary is, perhaps, a better guide than the official minutes; and no mention is made by Prof. Terry of a singular practice, the source of much "jangling," which is thus described in the letter of an exasperated statesman to Carstairs:—

"They plead it as a privilege of the members to give in a state of a question, and demand a vote upon it; and if it did not please, any other might give another state, and vote which should be the question."

On one occasion in 1703 three hours were occupied "about stating a vote."

Prof. Terry writes in a blunt and forcible, but far from exact, style. Compression is overdone in such sentences as these:—

"In spite of the emphatic vote of 13th April, 1689, the new government was reluctant to endorse it. To have done so meant the surrender to Parliament of a power of initiative which had been persistently withheld."

There is no lack of thoroughness in the researches which have gone to the making of this book, and the reader who is also a student will welcome the appendix of original documents. The only error we have noticed is the reference to the Clerical Estate as regaining "the constitutional position of which the Reformation had deprived it." This position it had never lost. The practice of bestowing benefices *in commendam*, which prevailed in the Roman Church during the last century preceding the Reformation in Scotland, had resulted in most of the prelaties, other than bishoprics, being engrossed by laymen; and the pseudo-ecclesiastics, though they all embraced Protestantism, continued to represent the Church in Parliament as long as they lived. As these men died out, persons no better qualified were appointed in their room; and the probability that all the great benefices would be secularized induced Knox and his associates to consent to a restoration of prelaty, which, curiously enough, was to comprise abbots and priors, with political and judicial functions, as well as genuine bishops. Andrew Melville persuaded the Church, and finally the State, to repudiate this scheme; but the fiction of a spiritual estate had still to be maintained; and, even after Presbytery had been established in 1592, we find certain titular prelates voting in Parliament *pro clero*. James VI., in seeking to undo Melville's work, insisted on the necessity of upholding the parliamentary constitution; and the difficulty was at last solved when the spiritual estate was confined to bishops, and the rest of its members were absorbed into the body of temporal peers. In a note on p. 13 an Act of 1640 is mentioned as suggesting that the nobility had been reinforced by "strangers having titles of honour." This was certainly the case, and amongst the English commoners who had been enrolled in the Scottish peerage was Viscount Falkland.

Whilst Prof. Terry is to be congratulated on the additions he has made to our

knowledge of the Scottish Constitution, we think his work would have been more instructive and readable had it been on a different plan. The character and working of a political institution may be elucidated by direct analysis or in the course of an historical narrative, and there were special reasons in this case why the second of these methods should have been preferred. Precedent can hardly be distinguished from innovation in a legislative assembly which existed as such for two brief periods amounting in all to twenty-seven years; and constitutional progress in Scotland during the seventeenth century was achieved under such abnormal conditions, and bears so misleading a resemblance to the parallel movement in England, that it cannot be adequately interpreted without constant reference to the political history of the time. Had the author put his antiquarian knowledge into the form of an introduction and written a narrative of Parliament from 1603 to 1707, we should have had a bulkier volume, no doubt, but one which would have afforded a clearer and more practical insight into the subject than can be gained from the eighteen sections of this treatise. We should then have learnt how Parliament in its Puritan expansion controlled, and even superseded, the executive; how it fostered, and finally defied, an intolerant Church; and, in particular, how the Crown succeeded in building up a system of corrupt influence to replace the direct control of which it was deprived when the Committee of the Articles was finally abolished in 1690. Prof. Terry has confined himself to the anatomy of his subject, and much remains to be done if the bones thus skilfully pieced together are to be endued with life.

*Essays on Four Plays of Euripides: Andromache, Helen, Heracles, Orestes.*  
By A. W. Verrall, Litt.D. (Cambridge, University Press.)

DR. VERRALL has found a theme after his own heart. He always loves a difficulty, so much even that he sometimes creates one to solve it after his own fashion. In Euripides he has a dramatist who bristles with difficulties, and who, after enjoying a reputation in his own day hardly second to any, has been depreciated to such an extent that it is difficult to understand his ancient fame. So low, indeed, is the estimate often held of him that it seems to follow that critics must have misunderstood him. At present, however, there seems a revival in his favour, due to Dr. Murray's poetical translations, and critics in the daily press are quoting Mrs. Browning's hackneyed lines *ad nauseam*.

In 'Euripides the Rationalist' Dr. Verrall dealt with his author on broad lines; here he takes four of his plays, veritable puzzles, and after showing the absurdity of the common interpretations of them, offers new ones of his own, based on the general view of the poet's genius

which he has formed. He claims to have found for these four plays interpretations reasonable and consistent, in place of the only possible alternative, the assumption that as dramas they are complete failures. Granted the fame of Euripides, we are inclined to think that Dr. Verrall's view is likely to be right: let us now look at the interpretations he suggests, and see whether they do all he claims for them.

We have not space fully to discuss the interpretations of these four plays. The questions raised are intricate, and require more than a brief summary. But the general line of interpretation followed is this. Euripides, we know, was accused of bringing down tragedy to common earth; what he did would more properly be described as translating into modern circumstances the ethical and psychological problems which are implied in certain stories. Thus with 'Heracles,' for example: here is a great man, renowned for deeds of courage and beneficence, about whom cluster a number of supernatural and impossible tales. How could such tales grow up? Was he a charlatan who invented them? did he admit them? or in what way are they to be accounted for? And what manner of man was he, if we could get close to him? Dr. Verrall explains him by assuming that he was a man inspired with great ideas, yet afflicted with recurrent fits of madness, in which his imagination transformed his deeds into something miraculous. The unthinking and ignorant crowd, hearing the utterances of his madness, accepted them for truth; but Heracles himself in his sane moments never claimed miraculous power, nor, indeed, did he realize the shape in which he appeared to the crowd. After his last fit of madness, in which he slays his wife and children, he utters some profound speculations, which show how far he is above the men of his own day in his views of God and the future life; and we see in him "a soul's tragedy." So, again, the 'Orestes' describes a series of events which might have happened in democratic Athens. The political state of things, the procedure of the trial—all the circumstances are far more modern than the heroic age. The interest centres on the interaction of two mad-headed boys, full of the hot sentiment which may be found in 'Dick Turpin' and suchlike stories, with a cold-blooded fiend of a woman, Electra; Menelaus, the sordid schemer; Helen, a selfish doll; and Tyndareus, a noble and upright man. Orestes would have got off with a light punishment but for his own folly; and Electra, a woman with brains, but no heart, uses him and Pylades as tools to wreak her spite on Hermione, whose only sin is that Clytemnestra cared for her more than for Electra. In 'Helen' we have a playful "apology" for the crime of having spoken ill of womankind, composed (Dr. Verrall thinks) to do honour to a clever and remarkable Athenian woman, at whose house it was also performed. By allusions in the play and in Aristophanes's parody of it Dr. Verrall has recovered (some will say, has

imagined) her name, history, and dwelling-place. The 'Andromache' is not quite of the same kind as these; in that play Dr. Verrall suggests motives for the actions and a logical connexion between them, which does not exist in the current interpretation, by assuming the existence of a First Part.

It will be seen that Dr. Verrall has recourse to the assumption that plays were performed privately in Athens; and he holds that this was the case not only with the 'Helen,' but also with the 'Medea,' 'Orestes,' and others. The hypothesis is reasonable. We find it in England at the time when the drama flourished; we find a similar relation of public to private performance in the music of the seventeenth and eighteenth centuries. As Dr. Verrall aptly remarks, how otherwise could all the hundreds of plays we know of have been performed at all? Only a limited number could have found place at the great festivals; and these he supposes were the best, sifted out from a great mass by the criticism of private audiences. Such plays would naturally be simpler, both in staging and in structure. For example, they would be likely to have no chorus; and it is easy to see that the 'Orestes' would be better without one. Again, they need not have a conventional plot or ending; the 'Orestes,' and in a less degree the 'Medea,' have been spoiled by such an ending. But if they were produced at the Dionysia, chorus they must have, and they must not too boldly refute tradition. Dr. Verrall analyzes certain plays to show how the original draft was altered. It is well that he has drawn attention to this point; and it may be that when Greek literature is searched with this theory of rearrangement in view, more evidence may be found.

In the psychological and ethical criticism of these four plays Dr. Verrall has scored a great success. We have, indeed, made great advances in this direction within the last generation or so; but much remains to be done, and it is work of the highest value at the present time, because it makes the Greek drama intelligible as literature. We have to regard Greek plays, not as Greek to be translated, but as drama to be acted, and capable of reacting upon the intelligence and character of the audience. The humanity under a strange outside is what we care most for; and it is what the editors of Greek plays seem to understand least.

We must offer our congratulations to Dr. Verrall on the admirable clearness with which he states and analyzes the intricate plots. Admirable also is the way in which he has shown how each of these four plays is essentially "modern": they are not ancient legends dished up, but problems of the day—the characters and their adventures such as might have been seen in the time of Euripides—might, indeed, with changes of environment, be seen now. By his contemporaries this modern note, was, as we know, recognized as a chief mark of Euripides as



contrasted with Æschylus and Sophocles; it was even made his reproach. So far, then, Dr. Verrall makes Euripides more credible for us, and the insight of this argument should not be neglected. Whether his interpretation will stand the test of time and criticism in all details is another matter; but it must be admitted that he is working on the right lines, and in our view he has made a long step in advance. We may add a pious wish that Dr. Verrall would write an original Greek play. He has given the outline of one in discussing the 'Helen,' and it would be a most interesting document.

*The Reshaping of the Far East.* By B. L. Putnam Weale. With Illustrations and Map. 2 vols. (Macmillan & Co.)

In these volumes of over eleven hundred pages we have the "whole story of the past decade" in the Far East told with considerable vigour and no little dogmatism. The author is already known by his book on 'Manchu and Muscovite,' but beyond that work and the present we do not know what his credentials are as an authority upon the many and difficult questions that agitate the lands lying east of Singapore. The style savours of that of a correspondent or journalist; the book is impressionist—shows industry in note-taking, keenness of observation, variety of experience, and sufficient boldness of speculation. The moment is interesting and important in Far Eastern history. It is more than probable that Russia will never again be a factor of importance on the shores of the Pacific. France, too, may be eliminated as a disturber of Oriental peace. Germany for some time may retain the fruits of her enterprise in the shape of that expensive, but very well-ordered toy Tsingtao; but her territorial ambitions in Shantung seem likely to be repressed. For China at last is waking up. She has railways of which the mileage is certain to increase rapidly, and a press that expands with even greater speed. Mr. Weale travelled on the Hankow-Peking line and on the German Shantung line. The former is a Franco-Belgian construction, ill made and ill managed; the latter is solidly laid and admirably equipped in every particular. It would seem that the Germans and the Japanese alone possess the secret of doing thoroughly what they set their hands to do. Yet even they do not command success: Kiaochau is a failure, as it deserves to be, and Japan's Manchurian campaign has not yet produced a diplomatic triumph. Both countries lack imagination, and, being unable to see things as others see them, make mistakes. Japan follows Germany in many ways unpleasing to the British mind, and maintains a political police system—her heritage from Bakufu days—as a method of government. Mr. Weale himself was watched and almost treated as a spy because he spoke a few words of Chinese to

a Chinaman. No form of government based on such a system, combined with a veiled but real despotism, can be considered satisfactory. We wish the author had told us more about the Chinese press. There are 160 journals, which have a considerable circulation and a very much more considerable audience. Most of the papers are owned and managed by Chinese, but about 50 per cent. of them are entirely under Japanese influence. The Japanese, too, possess a large shop in Shanghai where thousands of books are sold on all sorts of Western subjects. But we should have liked to know something about the tone and substance of the Chinese press—whether it is scurrilous and trivial, or pretentious and priggish, or of a more solid and business character in conformity with the Chinese temperament.

The Chinaman has always had a clearer vision of things political than he has been credited with. As railways and newspapers bring together Chinese bodies and Chinese minds, he will be able to give fuller expression to what has always been his ideal—China for the Chinese. Now, for the first time in her history, China is achieving nationalism, of which even Japan had no notion some thirty years ago. Thousands of Chinese young men are acquiring Western knowledge, chiefly through Japanese channels, but by no means wholly so, and before a quarter of a century has elapsed China will be fully able to defend herself—she is, in fact, under existing political conditions fairly able to do so already—against any amount even of "mailed fist" diplomacy.

Among the many interesting chapters in these volumes—on the war, on the mistakes of the war, on the Chinese Court and its influence, on the foreign legations in Japan, on the Chinaman himself, on the foreign services in China, on Kiaochau, blockade-running, Japan in time of war, on China arming, on the missionary question, &c.—perhaps the most attractive, and to many readers the most novel, will be that on the "peculiar attitude" of the United States. For the first time the past policy of America in the Far East meets with severe castigation. It may be sufficiently judged by the tone of President Tyler's letter dispatched in 1843 to the Chinese Emperor. It is well that the document is here printed in full. It is scarcely necessary to say that under President Roosevelt the old sort of diplomacy has been utterly abolished and its whole personnel swept away.

Despite some loose history, exaggerated statements, and rather wild speculations, the work is the best account of twentieth-century China in existence, and affords useful, though far from infallible hints as to the possibilities of the next decade in the Far East. The publishers have dealt with it liberally: the illustrations are numerous and extremely well chosen; there is an appendix containing a number of documents of great service to the student of Far Eastern matters, and also a capital map, prepared upon a most generous scale.

*History of the Diocese of Ossory.* By William Carrigan, C.C. 4 vols. (Dublin, Sealy, Bryers & Walker.)

THE Roman Catholic clergy of Ireland are to be congratulated on possessing a member with the patience and learning of Mr. Carrigan. He has such independence of spirit, according to his diocesan's preface, that he does not hesitate upon occasions to contradict even Cardinal Moran! Probably the Cardinal's Trans-Pacific experiences have accustomed him to such liberties, almost unknown in Ireland.

It would be impossible in a brief notice to give a complete sketch of this laborious book, which goes with care over every parish in the diocese, comprising the county of Kilkenny and a large part of Queen's County. The author notes all the ecclesiastical ruins and antiquities, copies the old inscriptions, and cites the annals of the country, so far as they bear upon his subject. He has, indeed, ample results to show for the twenty years he has spent on a not always grateful task. The defect of the book is its confessedly one-sided standpoint. Mr. Carrigan is concerned with the Roman Catholic diocese, and though he derives not a little from the learning of Protestant antiquaries like James Graves, and the courtesy of the present "Protestant bishop," he mentions that side unwillingly, and gives us not a word concerning the post-Reformation parish priests of the Anglican Church in the diocese. The history of the Cathedral of St. Canice had already been written by James Graves and Prim; the ancient splendours of the house of Ormond have long been the public property of historians, both English and Irish; what we owe to Mr. Carrigan is the minute rehearsal of the local annals of a diocese which was certainly the most important in Ireland under its Norman conquerors, and hardly second to Dublin centuries after. For the connexion of Strongbow and his fellows with Kilkenny is more intimate than with any other place in Ireland. The Castle of Kilkenny, bought by the Butlers from a De Spencer, is still the living symbol of that conquest. The charters and deeds of the old Norman barons are still numerous in the great muniment room of the castle. This pre-eminence is evidently due to the easy access from the sea to Kilkenny by way of the Nore, which the Earl of Pembroke would naturally choose for his transit from South Wales. The old ecclesiastical settlements in the neighbourhood showed that the Church had spread its civilizing influence through that part of Ireland even long before. It lies clear not only of the wild mountains reaching from co. Dublin down to the Barrow in co. Wexford, but also of the wild swamps and forests which occupied Queen's County to the north-west. Hence Kilkenny was an early centre of Anglo-Norman culture. Parliaments were held there, and it was the capital of the Irish insurgents, patriots, and priests who carried on war against the Parliament, and either for Charles I. or for themselves, in the years following 1641.

On this most complicated war our author confines himself to the attitude taken up by the famous Bishop Rothe and his priests against the Papal Legate Rinuccini, and his account, fortified by many declarations reproduced *in extenso*, is very instructive. It is clear enough that, writing as a priest, he dare not approve of the bishop, whereas as an historian his sympathies are on the side of those who appealed to Rome against the Legate's tyranny. No one could say that such an appeal was not perfectly legal and orthodox. We suppose that the point at issue (not clearly stated) is whether, in the interval between the appeal and the reply, the Ossory priests were justified in disregarding the Nuncio. As a matter of fact, one Pope called the appeal frivolous, while the next admitted its justice.

This is but one specimen of the interesting matter which the historian of Kilkenny can discuss. His clerical position, if it be not conducive to impartial and scientific treatment of his subject, at least gave him access to many relics of the old time, preserved in churches and monasteries, which non-Catholics have never seen, or even heard of. Thus the ordinary histories of the Ormond family pass over the possession of a fragment of the true Cross by that family as far back as 1487, which the last Catholic Earl (Walter), the grandfather of the first Duke, bequeathed to the Catholic branch of his family. Mr. Carrigan does not give a word of credit to the great Duke, who was brought up a Protestant, for carefully adhering to his grandfather's wishes; and so this curious relic, in its beautiful silver case in the form of an archiepiscopal cross, survives in an Ursuline convent at Black Rock, near Cork. But while he gives us a picture of the rude throne called St. Kieran's chair, still in the north transept of St. Canice's Cathedral, he does not say a word about the alleged habit of the Catholic bishops, down to the present day, of being enthroned there.

We have left ourselves no space to speak of Mr. Carrigan's researches into the annals of the old clans—O'Moores, O'Dunnes, MacGillpatrick (Fitzpatrick), Kavanaghs, &c., who warred and plundered about the diocese for a thousand years. Strange to say, two of them—the Norman Butler and the Irish Fitzpatrick—are there to-day, and there as great personages. Still more interesting is it that they represent the Anglo-Norman and the Celt respectively, though their ancestors have constantly intermarried with the opposed race, and so striven to efface the distinction.

There is another great and interesting family, living in the most peculiar spot in Ireland, about whom we might have expected more detail from our author. We mean the Wandesford family, possessed of Castle Comer since 1635, and owning the only old coal-property in Ireland. But the Wandesfords were English and Protestant; they still hold their original estate in Yorkshire, and may be overlooked by Mr. Carrigan for that reason. The coal which was then to be gathered on the surface, probably attracted the first Wan-

desford (Master of the Rolls and afterwards Strafford's deputy), and we only wonder that the first Lord Cork did not add this to his other acquisitions of profit in Ireland. The O'Brenans were turned out, and the district which remains curiously isolated, was civilized and planted. It still supplies the neighbourhood with coal, but, having no railroad near it, supports only a local industry to the present day. The annals of the house have been recently told in a handsome monograph, from which Mr. Carrigan might have drawn much information; but he would probably tell us that there are plenty of Protestant historians, and historians of English prosperity. What he desires to save from oblivion are vestiges of former piety—round towers, Norman doorways, chalices, reliquaries; of these he has given us, both in picture and text, an astonishing number. For this labour of love, which is also the labour of a life, all students of Ireland and its history will indeed be grateful to the author, and even the most emancipated will condone occasional bits of superstition, and occasional misjudgments of noble and generous opponents of his creed.

#### NEW NOVELS.

*The Portreeve.* By Eden Phillpotts. (Methuen & Co.)

MR. PHILLPOTTS has a way of beginning to end badly, as Stevenson phrased it. One feels instinctively from the outset of his stories that he is working towards a lurid conclusion. There is thunder in the air which will culminate in storm. He is capable of writing very lightly, and of handling the humours of the country-side with deftness and skill. And in all his books he introduces a chorus of rustics on which his humour plays. But for the major part of his theme, for his central motive, Mr. Phillpotts prefers tragedy. Life consists of comedies and tragedies inexplicably mingled, so that there is no fault to be found with his methods, yet it may be objected that he is too consistently tragic when there is, after all, no necessity to be so. The motto of 'The Portreeve' might have been *spretæ injuria formæ*, for it is the tale of a woman's revenge. Primrose Horn, the handsome daughter of a farmer on Dartmoor, fancies the Portreeve, who is a self-made man, Dodd Wolferstan by name; but Dodd is in love with another girl. Hence all the tears and tragic events. For Primrose is a little more than woman. She conspires with another to break off Wolferstan's engagement by spreading calumnies about him, and by arranging tableaux in which he is compromised with her. And she gets her way up to a point. But the cup is dashed from her lips even as she would drink of it, and her love turns to rancour. We cannot quite believe in so malignant a creature who is at pains to rob the man of his unborn child by bringing false reports of his death to the wife. But Wolferstan is admirably pictured, and the villagers are faithful to life. Among

the best of the characters is the young miller with aspirations to be a gentleman, a vain head, and a weak good-nature, who is used by the ruthless Primrose as a creature. But would he have consented to aid in the ruin of a man merely because that man had rejected his wife's affection? It hardly seems human nature. 'The Portreeve' is full of interesting material, and this "composes" well enough. But the composition seems to be sometimes at the sacrifice of verisimilitude.

*The Ancient Landmark.* By Elizabeth Cherry Waltz. (Methuen & Co.)

THE scene of this domestic tale is laid in Kentucky. Students of provincial speech and manners will find more interest in it than is afforded by the plot. Briefly, it describes the gradual revolt of an injured wife, Kitty May, who is released from her domestic tyrant mainly through the energetic interference of a young Virginian. He galvanizes the old-fashioned Kentuckians into action for the benefit of a neighbour's child, whose lot they pity, but not to the extent of moving the "ancient landmark" of matrimony. Kitty May is an excellent optimist, a second wife who conjures cleverly with the sometimes obtrusive shade of her elderly husband's first ruler. On the whole, we find variety in the types depicted, sordid and unpleasing as they mostly are.

*A Sword of the Old Frontier.* By Randall Parrish. (Putnam's Sons.)

MR. PARRISH's tale follows the conventional structure of historical romance. It relates the adventures of Chevalier Raoul de Coubert, a French officer in disgrace, in the wilderness of America during the year 1763. The French and the English were then at loggerheads, albeit there was peace in Europe, and it is out of the atmosphere of distrust and intrigue that the author makes his tangle. In Fort Chartres are two English girls, one of whom, for some reason, is styled Rêne, while the other is always Mademoiselle to the gallant Chevalier. De Coubert is employed on a secret mission to Pontiac, the Indian chief who is fighting the English, and the girls and he go through wonderful and exhausting adventures before they reach safety. There is treachery in plenty, and swords are freely drawn. Escapes are the order of the day; and Mademoiselle, starting in the orthodox way with disdain for an apparent *coureur de bois*, descends (or ascends) into love for him. Whence came this disdainful heroine, who is to be met with in half the modern romances? Is it possible that Tennyson's Lynette is responsible for her? Of course, the plot "makes itself" with such a start, particularly if hero and heroine are committed to desperate adventures in company. Mr. Parrish writes with colour and spirit, and his ingenuity in devising new variations in adventure is admirable.



*Le Petit de l'Hospice.* By Jean Payoud.  
(Paris, Dujarric.)

ARE the French of the day more tolerant of boredom than we have become? A novel on abuses of the boarding-out system and defects in country workhouses, by an unknown writer, issued by one of the smaller publishing firms; long, monotonous, and, though crammed with observation, not redeemed by genius, would stand no chance of public notice. Mr. Eveleigh Nash published last October a book on the horrors of Eurasian life in Calcutta, better than the equally painful volume now before us. In the preference which has to be exercised in London, as in Paris, it was crowded out of notice by novels on more pleasant themes. M. Payoud's book has "pierced," as the French say. He has nothing to tell us: few of those who deal with "the Social Question," without being "hard," or revolutionary, have. A pauper bastard, like M. Payoud's hero, may have a dreadful life under any system. He depends on luck, and so do those who are born in wedlock, and whose lot in the slums is often harder than that of the "children of the State."

*Le Baiser Rouge.* By Maxime Formont.  
(Paris, Alphonse Lemerre.)

M. MAXIME FORMONT will please, as usual, his usual public, in his tale of the destruction of the virtuous French upper-middle-class heroine by the wicked marchioness from Spain. Everything is inevitable, from the first page up to p. 302: the hardened critic expects it, knows it, all. Then, in the last nine pages, comes the selection of the particular form chosen for killing the hero and his excellent bride. This is startlingly unexpected, but, alas! crudely improbable. The Irish governess—who now figures in almost all French novels—is the subject of one of those printers' errors which are common in foreign versions of any English phrase. The difference between "advise" and "advise" is small—but, sometimes, important.

## RECENT VERSE.

*The Last Poems of Richard Watson Dixon, D.D.*, selected and edited by Robert Bridges (Frowde), are interesting from the fact that their author was a prominent member of the Oxford "Brotherhood," and one of the founders—indeed, the original suggester—of the short-lived *Oxford and Cambridge Magazine*. In themselves, however, they can hardly be said to represent Canon Dixon's best work. We confess, on the whole, to a feeling of disappointment. His lyrical faculty which was considerable, shows here somewhat laboriously, and yet it is from the purely lyrical pieces that the book derives such value as it may possess. The long opening poem 'Too Much Friendship,' in the decasyllabic rhymed couplet, is totally unconvincing, besides being lame in versification, and gives the impression of having been something of a perfunctory effort. The author permits himself to descend to such artificial banalities as

The Acidalian mountain next he made,  
Where his own mother lay in sweets dissolved,  
Whose humid eyes in flames as quick revolved.

The poem can certainly add nothing to Canon Dixon's reputation, and it seems a pity that it should have been included in this selection. A worthier effort altogether is 'Dust and Wind.' We quote four stanzas: Oh, dust, thou art faithful still to man, to the tribes of earth:

Thy dark and dreadful silence forbiddeth not other birth;  
And that future birth shall be, for the former things remain,  
Ever that resurrection, which is unto joy with pain.

But now, oh what of the wind that uplifteth thy multitudes?  
Is he too faithful to earth, and to earth's unhappy broods?  
Is the wind content to breathe, like the voiceless voice of  
of the dust,

The story of joy with pain, and of justice made unjust?

Nay, gone he is full far, since he dropped these on the plain;  
And he taketh his other forms of the sea, of the cloud, of  
of the rain,

Of the beams of the sun and moon, of the high-tossed  
forest trees,  
Whose boughs sweep the earth like billows, whose voice  
is the voice of seas.

He upsails the evening sky with the chilly roses of eve,  
Pressed far on the infinite blue, and thus would he deceive:  
As if he would image to man another world of light,  
Amidst his watery show—down rushes the curtain of night.

These are strangely uneven stanzas—indeed, nothing could be weaker than the last line; yet, in spite of faults of technique and occasional obscurity, the poet is evident in them. The 'Ode on the Death of Dickens' is, as a poem, perhaps the best in the book, though its connexion with the professed subject is not immediately apparent. The unfinished hymn 'Priest of the Only Sacrifice,' which concludes the volume, is genuinely impressive, but there is little else which calls for comment.

An over-laudatory preface is contributed by Miss M. E. Coleridge. The poem which she quotes as not to be beaten for "sheer reality" either by Crabbe or Burns, beginning,

I rode my horse to the hostel gate,  
And the landlord fed it with corn and hay:  
His eyes were clear, he limped in his gait,  
His lip hung down, his hair was gray,

seems evidently inspired by Tennyson's 'Vision of Sin,' for Tennyson was at one time the idol of the "Brotherhood."

*New Collected Rhymes.* By Andrew Lang. (Longmans & Co.)—For all his modernity, his airy trick of slang, his graceful irreverence, it is not possible to look upon Mr. Lang as a poet who essentially belongs to his day. Rather he gives the impression, in howsoever dim and elusive a fashion, of having strayed in upon us from another age—the age, perhaps, of the Pleiad, or, earlier yet, of those singers whose garlands lie pressed between the pages of the 'Greek Anthology.' He is really at his best when he sings of summers that are gone and "shadows fragrant of the dew"—when, indeed, it is his mood to call up a whole world of romance and youth and spring. But these angelic visitations are characteristically rare, and we must be grateful for the admirable trifling with which it is most often his humour to regale us.

The present volume opens with a preface that too modestly sets it down as a "poor little flutter of rhymes," and a delightful dedicatory poem addressed to Mr. Austin Dobson. Then come some 'Loyal Lyrics,' of which perhaps the most to be preferred are 'Culloden' and 'Red and White Roses,' the following stanza being taken from the latter:—

White roses under the moon  
For the King without lands to give;  
But he reigns with the reign of June,  
With the rose and the blackbird's tune,  
And he lives while faith shall live.

Among the poems 'Critical of Life, Art, and Literature' 'Tusitala' stands by itself:

We spoke of a rest in a fairy knowe of the North, but he,  
Far from the firs of the East, and the meing tides of the  
West,

Sleeps in the sight and the sound of the infinite Southern  
Sea.

Weary and well content in his grave on the Væa crest.

Winds of the West and the East in the rainy season blow  
Heavy with perfume, and all his fragrant woods are wet;  
Winds of the East and the West as they wander to and fro  
Bear him the love of the land he loved, and the long regret.

Once we were kindest, he said, when leagues of the limitless  
sea  
Flowed between us, but now that no wash of the wandering  
tides

Sunders us each from each, yet nearer we seem to be,  
Whom only the unbridged stream of the river of Death  
divides.

Far be it from us to grudge Mr. Lang his charming dalliance with Thalia, or the deeps of erudition wherein he moves so easily; yet at the same time, we cannot but wonder what literature might have gained had he taken himself seriously as a poet. However that may be, the "well-timed daffing" which forms the larger proportion of this collection should materially increase the gaiety of at least one nation. Many writers have handled the old French forms with more or less success, especially the ballade, but none with such skill as Mr. Lang. The ballade of 'The Food of Fiction' tempts almost irresistibly to citation as a poignant truth inimitably, and for the first time, stated. The 'Ballade of Dead Cricketers,' with its excellent refrain, should leave no lover of cricket cold. And the octave entitled 'Brahma, after Emerson,' should not be missed:—

If the wild bowler thinks he bowls,  
Or if the batsman thinks he's bowled,  
They know not, poor misguided souls,  
They too shall perish unconsolated.  
I am the batsman and the bat,  
I am the bowler and the ball,  
The umpire, the pavilion cat,  
The roller, pitch, and stumps, and all.

It is, however, in the 'Rhyme of Oxford Cockney Rhymes' that the singer's agile wit perhaps most conspicuously shines. The limitations of space forbid aught but two excerpts, but they may serve to furnish some idea of its vivacity—

Though Keats rhymed "ear" to "Cytherea,"  
And Morris "dawn" to "morn,"  
A worse example, it is clear,  
By Oxford Dons is "short."  
G—y, of Magdalen, goes beyond  
These puny Cockneys far,  
And to "Magrath" rhymes—Muse, despond!—  
"Magrath" he rhymes to "star."

Oh, Hoxford was a pleasant plice  
To many a poet dear,  
And Saccharissa had the grice  
In Hoxford to appear.  
But Waller, if to Cytherea  
He prayed at any time,  
Did not implore "her friendly ear,"  
And think he had a rhyme.

The collection also includes songs about golf, about fishing, and of the Maid of Orleans, together with a few good Scottish ballads in the manner of the itinerant bards of late sixteenth-century date, and some accomplished pastiches, which claim to be "Jubilee Poems, by Bards who were Silent."

In her new volume *Innocencies* (Bullen) Katharine Tynan professedly sings of children,

and of folk on wings;  
Of faith, of love, of quiet country things.

She has written before of children, and written with feeling and knowledge, and the same notes are here exhibited. In her form Mrs. Hinkson is by no means above criticism. She has all Mrs. Browning's vice of imperfect artistry, and she may not aspire to Mrs. Browning's level of achievement. But she has melodies of her own, as well as melodies that she borrows, as, for example, in a pretty lyric which closes on a somewhat higher note than it opens:—

The Day with finger to her lips,  
Round to the heavenly Evening slips;  
And all the winds are lullabies;  
And all the stars are mothers' eyes.

The sentiment of 'The Child's Grave' is unusual, and will probably meet with few

echoes from maternal hearts; but the poem is significant of Mrs. Hinkson's muse. We quote the first and last stanzas:—

We let his grave return to grass.  
Sweet grass in shine and showers,  
When the winds sing, the shadows pass,  
Wraps that lost lamb of ours.

We left the silken grass to wave  
Above his darling head,  
And bade the Earth forget one grave  
Of all her millions dead.

We like the verses 'Sea Holly,' though here the author exhibits the defect we have already pointed out:—

Grey thistle and grey sea-holly,  
Dear, forgetting was only folly,  
Grey hills that my heart will keep,  
Fields of grey, in my last long sleep!  
Grey thistle and grey sea-holly.

This is characteristic of Mrs. Hinkson in its defects and its qualities. But 'The Widow' discovers the failure of a muse which in its essence is shadowy, and refuses hard facts. Mrs. Hinkson has so much of her own to say that she can afford not to be adaptive; yet she constantly reminds one of other verses. After Shelley's 'Skylark' it is surely presumptuous to write:—

Hear the enamoured nightingale  
Call over golden fields dew-pale:  
In the enchanted dusk—oh, hear it!  
But is it bird, or is it spirit?

But we will not part with Mrs. Hinkson on these terms. As we have said, she writes always with feeling about children; and perhaps her most sympathetic achievement is the delightful poem entitled 'The Mother':—

Great passions I awake that must  
Bow any woman to the dust  
With fear lest she should fail to rise  
As high as those enamoured eyes.

They praise my cheeks, my lips, my eyes,  
With Love's most exquisite flatteries,  
Covet my hands that they may kiss  
And to their ardent bosoms press.

So to be loved, so to be wooed,  
O, more than mortal woman should!  
What if she fail or fall behind!  
Lord, make me worthy, keep them blind!

It is not unjust to say that *Echoes from the City of the Sun*, by C. R. Ashbee (Essex House Press), derives a great part of its interest from its appearance. The binding is of a studied severity; the paper is excellent, and the type aims at, and in our opinion achieves, distinction. With regard to the poetry, however, we cannot help feeling that the author has presumed somewhat on these externals. It is not always easy to detect his meaning. Such poems as 'The Prince and the Forester,' 'The Song of the City of the Foundress,' and others of the kind, do not at first sight convey anything at all, though patient study might eventually succeed in suggesting some significance. There are, however, some of real merit. 'Old Belief' and the five grouped under the title 'Il Pentacordo del Anima' are all intelligible and delightful; while that called 'The Clock of St. Mary's in Whitechapel' is effective in thought and rhythm, and does actually succeed in lending a touch of poetry to such things as "tubes" and tram-lines. A word of praise must be added for two out of the six songs, namely, 'The Master Craftsman's Song' and 'Some-day-Time,' which are excellent. As to the other four, we doubt if they would stand the test of ordinary print and paper.

*An Hour of Reverie*. By F. P. Sturine. (Elkin Mathews.)—This little volume makes pleasant reading enough. The poems are all short, and full of the comfortable yearnings and self-imposed regrets which form the stock-in-trade of much modern poetry; but they contain nothing inspiring, and

little that will arrest attention. Poems like 'Love in Autumn,' 'A Night in December,' 'Cease to be Wise,' and 'The Shrine' are of the kind that can be read and forgotten without effort. More attractive are the mystical lyrics—inspired, we take it, chiefly by Mr. W. B. Yeats. 'Motley Fool' and 'The Sleeper in Sarras' are two of the best; and the poem called 'Launcelot tells of the Enchanted Islands' is delightfully musical, if vaguely reminiscent of various masters. There is in the book a fair leavening of that popular paganism which makes an excellent substitute for thought, and of this the last poem, 'Credo,' is a glaring example. But the author can, we feel, do much better than this. He has a mastery of his medium, much delicate fancy, and a sense of rhythm nearly flawless. Would he but cease to be imitative, and sing of some theme which he can make his own, the result should be worth reading.

*Sea Danger, and other Poems*, by R. G. Keatinge (Elkin Mathews), if it represents no very strong flight of poetry, is nevertheless remarkable. The lyrics, though slight in theme, have the genuine ring, and, withal, a spontaneity and freshness of tone which more than outweigh any depression that the reader might feel at meeting with beves of time-honoured rhymes—"breeze" and "trees," "maiden" and "o'erladen," and the three ertwhile inseparables beloved of Calverley, "sorrow," "borrow," and "to-morrow." The poems called respectively 'Fairies' and 'Dew Vision' show a delicacy of touch and a fine sense of rhythm which, combined with the author's undoubted, if somewhat latent, powers of imagination, form no mean equipment for a more ambitious effort than any here contained. There are some stanzas on 'Spring'—a perilous venture for poets in these days—which successfully avoid the commonplace; and 'Fear' is a lyric of indisputable power; but in the three sonnets Mr. Keatinge seems shackled by his metre. The book will be read with pleasure by such as can appreciate the delicate in poetry.

Mr. B. W. Henderson is not a Godley, much less a Calverley, but his verses entitled *At Intervals* (Methuen & Co.) will be read with pleasure by the limited public to which he appeals. Very restricted also is the range of subjects open to the university humorist, to whom a high degree of technical perfection becomes in consequence indispensable. Much of what Mr. Henderson has to say is said well, if not in the best possible way; but he is often involved and obscure (as in the prefatory stanza), his rhymes are not too abundant, and his metre is occasionally at fault. An apostrophe to Aristotle as

Thou, whom the scholar, set to pleasures new  
(Whom prose no more, but essay now enthral),  
His periods colouring with a purple hue,  
Stageirite calls,

shows Mr. Henderson at his happiest. There are four poems at the end of the little volume in a serious strain. Of these 'The Last Evening' strikes a note which every one who has experienced the pangs of "going down" will echo. We quote the opening stanza:—

O summer eve, rest gently on these walls,  
On these grey walls, and bid them our farewell.  
Soft falls the night; Tower to Tower calls,  
Wrapped round with silver spell.

Lady Alfred Douglas, the author of *The Blue Bird* (Marlborough Press) has an undeniable gift of poetical expression, and a fancy which is generally pretty. But the charm of her work is largely discounted by certain prevailing affectations, one of which consists in the somewhat reckless placing of

three dots in the middle or at the end of a line, for no apparent reason, as in the following:—

Only a shadow...Yet  
It may, in some dark hour,  
Recall the living flower...  
If haply Love forget.

Again, though the poet may have a keen appreciation of statues, it is difficult to believe that "spangled dawns" have really seen her "bowed before their beauty," or that, "passionately prone," she has "worshipped the white form of stone." This, too, is a species of affectation verging on the ludicrous, and it is suggested throughout the book, as, for example, in the title 'Peacocks. A Mood,' which distinguishes a sonnet, graceful enough, but otherwise not remarkable. Still, there are poems like 'The Child' and 'Daffodil Dawn,' which, in spite of these objections, possess that quality which distinguishes poetry from verse. It is a pity, then, that the author should have chosen to rely on little artificial mannerisms, which merely serve to irritate, and consequently to prejudice many minds against much that is good, and would, with the aid of a sense of humour, come near to being excellent. The print, paper, and binding of the book are exceedingly attractive.

#### OUR LIBRARY TABLE.

*With the Empress Dowager of China*. By Katharine A. Carl. (Eveleigh Nash.)—The Dowager Empress of China is one of the most interesting personalities in existence. Born in official rank—the daughter of a lieutenant-general of the Manchu forces—she was at an early age chosen to adorn the imperial harem. When there she attracted the attention of the Emperor, and being fortunate enough to present him with a son, which the Empress had failed to do, she was promoted to the rank of Empress of the Western Palace. On the death of the Emperor Hsien-feng the two empresses were appointed co-regents of the empire. The present Dowager, though second in position to the Empress of the Eastern Palace, being of a masterful temperament, took the lead in all administrative measures, and gradually gathered the reins of government into her own hands. For more than forty years she has guided the destinies of the nation, and though she has been responsible for some mistakes and several crimes, it cannot be denied that she has ruled the State with ability, and further has done her best to repair some of the most conspicuous blunders into which she has fallen.

She is a clever, astute woman, but, being very ignorant of the world's history, she has, on several crucial occasions, allowed her actions to be directed by ministers who are as ignorant, though not so crafty, as herself, and the result—as witness her support of the Boxer movement—has been disastrous. But so remarkable is the glamour which the Chinese are able to throw over themselves and their institutions that no sooner did she, recognizing her mistake, reverse her policy than her evil deeds were forgotten, and the foreign members of the Legations, both male and female, sought audiences with her, and went in crowds to her garden parties. This revulsion of feeling was at its full swing when Miss Carl received through the wife of the American Minister at Peking, an invitation from the Dowager Empress to paint her portrait, or rather a succession of portraits. The invitation was too tempting to be refused, and Miss Carl, in August, 1903, took up her abode in the Summer Palace, where the Dowager was in residence.



Miss Carl entered on her duties with great expectations, and to the eye of faith these were not disappointed. Her first sight of the Dowager filled her with enthusiastic delight. "It seemed almost impossible for me to realise," she writes,

"that this kindly-looking lady, so remarkably young-looking, with so winning a smile, could be the so-called cruel, implacable tyrant, the redoubtable 'old' Empress Dowager, whose name had been on the lips of the world since 1900."

A little later, on p. 19, she gives a fuller description of the lady in question:—

"A perfectly proportioned figure, with head well set upon her shoulders, and a fine presence; really beautiful hands, daintily small and high-bred in shape; a symmetrical, well-formed head with a good development above the rather large ears; jet-black hair, smoothly parted over a fine broad brow; delicate well-arched eyebrows; brilliant, black eyes, set perfectly straight in the head; a high nose of the type the Chinese call 'noble,' broad between the eyes and on a line with the forehead [whatever that may mean]; an upper lip of great firmness; a rather large but beautiful mouth with mobile, red lips, which, when parted over her fine white teeth, give her smile a rare charm; a strong chin, but not of exaggerated firmness, and with no marks of obstinacy. Had I not known she was nearing her sixty-ninth year, I should have thought her a well-preserved woman of forty."

Miss Carl's descriptions of the Dowager Empress, which credit her with most of the virtues and graces, are, in fact, somewhat fulsome. In one passage, however (p. 277), she throws off her self-imposed part of professional eulogist, and gives expression to a much saner view. "From what I saw of the Empress Dowager," she writes,

"it seemed to me that she would not brook interference in the accomplishment of a design she had set her heart upon—that she would not hesitate even at crushing an individual who stood in the way of the realisation of some plan she had fixed upon. But her judgment was so good....."

she hastens to add, that "she did not decide upon a thing unless she felt it was absolutely imperative to carry it out."

It is this uncompromising temper which renders her a danger to the State. At present things are going smoothly; but it is impossible to say that circumstances may not arise in which she will again resolve to crush her enemies, whoever they may be. Meanwhile, Miss Carl has had a most interesting experience; and if she has been led away by gratitude and kindly feeling, it is difficult to find fault with her. And we may add that the skill and insight needed for literary portraiture are not often combined with the painter's craft.

It is easy to prove the inconstancy of democracy if we omit the case, in New Zealand of "King Dick," and in Mexico of Porfirio Diaz. It was, till about twenty years ago, an axiom that the Latin Americans would never turn to account the marvellous resources they possess, but would, for all time, be the prey of military adventure. Yet the most rapid advance in the world is now to be found in Argentina and in Mexico. In the former State the dominant race is mixed. In Mexico the country has been ruled, since the death of the Austrian puppet of the clerical party, first by Juarez, a pure Indian, and then by Diaz—mainly Indian by blood, and brought up as an Indian. Moreover, the unopposed re-election, time after time, to the autocratic presidency, of Diaz, a Cæsar except in name, has been unaccompanied by restoration of church lands or privilege, and the monasteries are empty, and priests unable to dress as such when they walk abroad. Messrs. Hurst & Blackett publish the *Porfirio Diaz* of Mrs. Tweedie, a book which begins badly, but becomes most interesting when we reach the man himself.

The account of the French adventure in Mexico and of the intervention of the United States is truthful, and in sharp conflict with that criticized by us in our review of the memoirs of Dr. Evans. Mrs. Tweedie, however, amazes us at the beginning of her chapter on the subject: "The conqueror of the European continent was at his zenith. Marengo, Solferino, were victories that stirred like flame his soaring ambitions.... Napoleon dreamed of an added empire." We suppose that Mrs. Tweedie distinguishes Bonaparte from Louis Napoleon, otherwise Napoleon III., and that for "Marengo" a battle of 1859, such as Magenta, should be substituted; but it is not usual to apply the bare name of "Napoleon" to "the man of Sedan," and was not usual, in Europe, even in 1863. Moreover, the ruler who was not able to follow the Austrian army and to keep his promise to "free" Italy from the Alps to the Adriatic was not "the conqueror of the European continent." Mrs. Tweedie makes too much of the "simple" life of President Diaz. The railway train built by a grateful senate for his journeys may not be decorated with real Fragonards, as was said, but Chapultepec is hardly "simple." If it is replied that the castle was that of Montezuma, restored by a whim of a European empress, we may add that the President of the French Republic does not find it necessary to inhabit Versailles. Neither do the Presidents of France and of the United States take their morning ride with a troop of cavalry for escort. Yet Mexico, thanks to Diaz, is less dangerous to presidents than Washington or Paris.

*Life of Lieut.-General the Hon. Sir Andrew Clarke, G.C.M.G.* Edited by Col. R. H. Vetch. With a Preface by Col. Sir G. S. Clarke. (John Murray.)—Sir Andrew Clarke was an officer of a type seldom found outside the Royal Engineers, and not often in the list of that distinguished corps. After a civilian career with little field service he was appointed Inspector-General of Fortifications, and was at once a pronounced Radical and an ardent Imperialist. His training was varied: it began in Tasmania under Sir William Denison, and was continued in Victoria as Surveyor-General and member of the Legislative Council. Here Clarke met, and formed a very useful friendship with, Childers. Then he was sent to the Gold Coast, and on his return was appointed Director of Works at the Admiralty, Childers being Junior Lord. Clarke's next post was Governor of the Straits Settlements, and his administration was successful. In 1875 he was made additional member of the Viceroy's Council in India, in some respects a trying appointment; for he was placed over officers with local knowledge which he did not possess, and his aspirations had to be controlled for various reasons. He left India in 1880, and next year was appointed Commandant of the School of Military Engineering at Chatham. He advocated the Channel tunnel, and was eventually made Inspector-General of Fortifications. Sir George Clarke says:—

"The appointment was sharply criticized. There were actually persons who believed that Sir Andrew happened to be looking over a hedge somewhere in Victoria when Mr. Childers either stole a sheep or committed a murder—the story varied—and that the Inspector-Generalship was the reward of silence. So far may the minds of estimable people be perverted."

Sir Andrew held the office of Agent-General for Victoria, became Colonel-Commandant R.E. in January, 1902, and died on March 29th of that year. The volume in which this story is told is judiciously

edited, and sufficiently illustrated, the frontispiece being an excellent likeness; while there is a good index. The book is well produced.

*The Works of Heinrich Heine.*—Vol. XII. *Romancero, Book III., and Last Poems.* Translated by Margaret Armour. (Heinemann.)—The fourth and final volume of Heine's poems is hardly as interesting as its predecessors. The three pieces which make up the third book of the 'Romancero' are, of course, excellent specimens of the poet's work; but in the 'Last Poems,' although we come across such triumphs as 'Bimini,' and the series 'Zum Lazarus,' there is certainly a good deal that the general reader will find trivial or obscure. Many of the poems deal satirically with forgotten literary or artistic topics, and are now more or less unintelligible without explanatory notes, which are not supplied in the present edition. Some of Heine's most audacious verses are to be found in the collection, and these are generally either softened down or omitted in the translation—not always with happy effect. Thus, for example, a poem in the 'Lazarus' series (No. 32) is rendered utterly pointless by the omission of the final stanza, to say nothing of the second stanza being ludicrously mistranslated; surely in such a case it would have been wiser to omit the piece altogether. We have noted a number of passages in which the German seems to have been misapprehended, and many others in which it has not been rendered with sufficient fidelity; but otherwise the translation is for the most part distinctly meritorious, for Miss Armour is a skilful and fluent versifier, and often catches the spirit of her author very successfully. Some slips in classical matters ought to have been avoided: *delicta corpus* is inexcusable, and so is "insignia" as a singular noun; and it gives one something of a shock to find the goddess Selene transformed into a prosaic "Selina," or to read that

The army of mankind will always be  
Split in two camps: the Helens and Barbarians.

*The Champagne Standard.* By Mrs. John Lane. (John Lane.)—It is a wholesome experience to see ourselves sometimes as others see us, and Mrs. John Lane's treatment of our national characteristics and social idiosyncrasies is of such genial tolerance that the most thin-skinned can hardly take offence. She is, moreover, a strictly impartial critic, and some of her severest strictures are passed upon the foibles of the people of her own country. In the opening chapter, for instance, that on 'The Champagne Standard'—there is some very plain speaking with regard to the needless ostentation attending the coming out of the American debutante. Elsewhere we learn the usually unsuspected possibility of living with real comfort and economy in America; whilst some of the difficulties encountered in housekeeping by the American woman in this country may be illuminating to the English housewife. The question of open fireplaces, and consequently airy rooms, is one upon which the sister nations cannot be expected to agree, nor is the British reserve, either of the served or the serving class, likely ever to find favour on the other side of the Atlantic. Mrs. Lane's style is admirably suited to the racy and ephemeral matter which these papers contain, and she treats each topic with such freshness and originality that the book is as entertaining as it is suggestive.

*The Liberal Magazine* for the completed year of 1905, which comes to us from the Liberal Publication Department, is, of course, too much concerned with party

politics to be the subject of review in our columns. But it contains facts which are useful to all sides, and it has an excellent index.

M. BARRÈS is at his best in *Le Voyage de Sparte*, the title under which he has chosen to collect recent essays from his pen descriptive of Athens, Corinth, and other parts of the Greek kingdom, but containing also general ideas on Hellenism. The volume is dedicated, in an overstrained note, to Madame de Noailles, the author, as representative of Byzantium and the Phanar, in three pages which will astonish her blood relations. If we mistake not, the lady is the niece of one and granddaughter of another, if not of two, distinguished functionaries of the Turkish Empire; and her genius is not of the Hellenic type though she has Greek blood. Being by M. Barrès, the volume, of course, contains some of his characteristic phrases and a good deal of his personal philosophy. We even find in it words which would have been more appropriate to 'Les Déracinés,' such, for example, as those which declare that "man is not made to dream, but to bite and tear to pieces." We are glad, however, that the broader line which was already noticeable in a recent volume by the author is dominant in the present book.

The first essay is based on the life of an eccentric French Hellenist, Louis Ménard, one of whose fancies was for a spelling of his own, of which specimens are given. When this friend contributed to the first organ of the new French Nationalism in the winter of 1894-5 he insisted that his work should be given with his own spelling. After the first "proof," four revisions were necessary in order that his "errors" might be correctly "maintained"; and even on the ultimate publication of the result Ménard wrote, "Ils ont encore corrigé mes fautes!" It is hardly flattering to Ménard, when we take into account the views entertained of the English by M. Barrès, to find M. Barrès writing "if translated, he would have an immense success in Anglo-Saxon countries." Our author explains that "high preoccupation with religious sentiment pleases foreigners.... Before the war there existed curiosities of the kind in France. They brought us some of the meditations of Lamartine, the 'Port-Royal' of Sainte-Beuve, the work of Renan, and the poetry of Leconte de Lisle."

In spite of such affectations, the interest of the writings of M. Barrès upon Hellenism is great. He does not seek to conceal the fact that he was not prepared by sufficient study or by taste for his travels in the Greek world. He was drawn to Athens rather by French literature—by Chateaubriand, for example—than by true Hellenism, but he is a man of genius, though wrong-headed, and, once at Athens, he thought out a good deal for himself, and constructed a Hellenism of his own, which is well worthy of contrast with the work of his predecessors. We hope that it is possible to look forward to a middle and later career for M. Barrès in which militant Nationalism will have disappeared from literature. The present volume is published by the Librairie Félix Juven.

*Ma Vie Militaire, 1800-1810*, is a curious book by a cavalry trumpeter, who only became a non-commissioned officer on the first day of the battle of Wagram, while on the morrow his right arm was shattered by an Austrian shell and his service ceased. The preface by M. Henry Houssaye, and the introduction by the grandson of Trumpeter Chevillet, give the facts upon which the genuineness of the book is asserted. It is, indeed, extraordinary that a wrong-

headed soldier, who stole and gambled and fought duels throughout his hard campaigns, should have been able to write private letters of enormous length from the battlefields, sometimes on two successive winter days, and often four times in a week. Incredible though that may seem, we nevertheless are inclined to believe the story. There is not a single point at which we have been able to discover any strong reason for suspicion, other than that we have named; and there are many incidental confirmations of the truth of the narrative, which impress us with the good faith of all concerned. The trumpeter spoke and wrote German and Italian, and had a fair literary knowledge of his own tongue. His English, in the only phrase he uses, puzzled us. In the account of a fight between the author, then a cavalry soldier, and "a kind of English sailor" near Flushing, in January, 1804, "*yorès Frencks day*" is the phrase put into the mouth of the latter. After consideration we found the clue. It is very probable that the astonished Briton, who had not previously seen one of Napoleon's soldiers, exclaimed, "Why, you're a French dog!" The only other allusion to our country is in the author's expectation, entertained later in the same year, that "we are intended one of these days to cross into England, where we shall have to carry on a frightful war." Our trumpeter displays throughout his letters the *emphasis* of the times. He writes during his fifth campaign, in November, 1805, "Cher père, voici encore bien des fatigues surmontées pour la gloire de notre Patrie." His philosophical reflections are in the same style: "The attraction of gain animates the soldier.... His alternative is to be miserable—poor or rich." The habit of plundering the wounded is frankly confessed, with full detail, throughout the book; and the sums of money amassed and lost again are considerable. Our trumpeter was specially favoured in his undisciplined career by his command of tongues, and as his service was almost entirely passed in Italy or in Austria, he was frequently employed by officers in service which gave him exceptional opportunities of gain. On one of the several occasions when he rode in among the enemy he used a German phrase which—whether consciously or unconsciously we know not—he translates almost in the words of the Puss in Boots of Perrault. The peasants were told in old French, "Bonnes gens! vous serez tous hachés." Chevillet gives his words as "Soldats! vous allez être tous hachés." The publishers are MM. Hachette & Cie.

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\* \* \* All Books received at the Office up to Wednesday  
 Morning will be included in this List unless previously  
 noted. Publishers are requested to state prices when  
 sending Books.

## THE LATE T. H. GROSE.

THE Rev. Thomas Hodge Grose, Fellow  
 of Queen's College, Oxford, and Registrar  
 of the University, who died on Sunday last,  
 after a somewhat protracted illness, in his  
 sixtieth year, was before all else a college  
 tutor; the business into which he put the  
 best of himself was the making, not of books,  
 but of men. To the outsider—the man  
 who, knowing nothing of the life of a resi-  
 dential university, is forced to apply ex-

trinsic canons of criticism—it might not  
 seem that the training and befriending of  
 undergraduates was a sufficient end whereto  
 to devote a Balliol scholarship and four  
 First Classes. But at least his own uni-  
 versity will have no doubts on the subject.  
 If in the course of the last half-century an  
 immense change for the better has occurred  
 in the mutual relations of "dons" and  
 "men," it is due to Grose, perhaps, as much  
 as any one man except Jowett. He was  
 ready to share, not merely his time and his  
 interests, but even his very rooms, with  
 his juniors. Since the somewhat legendary  
 days when Fellows and Scholars lived to-  
 gether in pairs, there has been nothing quite  
 like it. And, when vacation was come,  
 Grose might be seen at the station, starting  
 off to some chosen retreat with a merry  
 party of pupils, himself as merry as the  
 youngest. No wonder that in Queen's he  
 was worshipped. Meanwhile, the under-  
 graduate world at large loved him hardly  
 less. The Union is the very heart and soul  
 of that world, and without its Senior Treas-  
 urer and erstwhile President the Society  
 might have strayed far from the ways of  
 sound finance, and become a thing of naught.  
 Besides, the long line of officers of the  
 Society—many of them by this time men  
 of mark—will be able to testify that the  
 help and encouragement they received during  
 the tenure of their decidedly responsible  
 office were due in largest measure to the  
 sheer kindness and geniality of the man—a  
 greybeard with a boy's heart. May there  
 be many to follow in his footsteps, as there  
 will assuredly be many to mourn his all-too-  
 early death!

## NOTARIES PUBLIC.

Guildhall, E.C., February 7th, 1906.

WITH reference to the recent application  
 made to the Upper House of Convocation  
 by the Provincial Society of Notaries Public  
 for the removal of a certain notary public  
 from the rolls, when the jurisdiction of the  
 court was called in question, the following  
 remarks by so eminent an authority as the  
 late Bishop Stubbs are of exceptional  
 interest:—

"The curious anomaly of the notarial com-  
 mission has existed down to our own days. The  
 power of making notaries was one of the faculties  
 reserved to the Archbishop of Canterbury by the  
 operation of the Abrogation Act of 25 Henry VIII.  
 c. 21, and is still executed by the master of the  
 faculties: a curious relic, like the Lambeth degrees  
 which still issue from the same office, of the ancient  
 jurisdiction claimed for the Papacy, before the  
 Reformation, and at the Reformation lodged in the  
 hands of the Primate alone. The Archbishop of  
 York does not grant degrees or make notaries."—  
 'Chron. Edw. I. and II., vol. i., Introd., p. lxxx.

REGINALD R. SHARPE.

THE 'ADDRESS TO LORD DENMAN'  
PSEUDO-TENNYSONIAN.

IN the latest—and last—issue of my  
 "Avon Booklets," among other apocryphal  
 poems of Tennyson, is the 'Address to Lord  
 Denman,' recited by the Poet Laureate at a  
 Meeting of the Home Circuit Mess, held at  
 Kingston on 2 April, 1850. This rhymed  
 Address, of some 80 lines, has long been an  
 annoying puzzle to bibliographers, and for  
 some six months I have in vain sought a  
 solution. However, Col. Prideaux has now  
 solved the mystery by informing me that  
 "the author was Mr. Joseph Arnould, after-  
 wards Sir Joseph Arnould, Chief Justice of  
 Bombay. He had won the Newdigate at  
 Oxford, and had a pretty taste for poetry.

I knew him personally forty-six years ago.  
 He was nicknamed Poet Laureate of the Bar  
 Mess, Home Circuit." The thanks of every  
 Tennysonian are due to Col. Prideaux, who  
 so ungrudgingly places the wealth of his  
 literary knowledge at the free service of his  
 fellow literary workmen.

J. C. THOMSON.

## A LAMB REFERENCE EXPLAINED.

Fiveways, Burnham, Bucks.

IN a letter to Bernard Barton, dated from  
 Enfield, in March, 1829, Lamb describes  
 how he had recently brought home from  
 the bookstalls in Barbican "the whole  
 theological works" of Thomas Aquinas.  
 "My arms ached," he says,  
 "with lugging it a mile to the stage, but the  
 burden was a pleasure, such as old Anchises was  
 to the shoulders of Æneas—or the Lady to the Lover  
 in old romance, who having to carry her to the top  
 of a high mountain—the price of obtaining her—  
 clamber'd with her to the top, and fell dead with  
 fatigue."

Mr. Lucas, who is not often at fault in  
 running down Lamb's allusions, cannot  
 identify the "old romance" in question.  
 The story, which is of Breton origin, forms  
 the subject of one of the 'Lais' of Marie de  
 France, who gave it the name of 'Les Dous  
 Amanz' ('The Two Lovers'). I printed  
 Marie's poem fourteen years ago in my  
 'Specimens of Old French' (Spec. xxxv.).  
 Lamb, no doubt, read the tale in a modern-  
 ized version—perhaps in Miss Betham's  
 'Lay of Marie' (published in 1816), which  
 he saw in MS. (see his letter to Southey of  
 May 6th, 1815)—as the original is in the  
 Norman dialect of the twelfth or thirteenth  
 century. PAGET TOYNBEE.

## THE SPRING PUBLISHING SEASON.

MESSRS. T. & T. CLARK

have in the press *The Knowledge of God*, 2 vols.,  
 and *The Eye for Spiritual Things*, and other Ser-  
 mons, by Prof. H. M. Gwatkin,—*The Authority  
 of Christ*, by the Rev. D. W. Forrest,—*Primitive  
 Christian Education*, by Geraldine Hodgson,—  
*History of the Reformation*, 2 vols., by Principal  
 T. M. Lindsay,—*The New Reformation*, by the  
 Rev. John A. Bain,—*Sermons in Accents: Studies  
 in the Hebrew Text*, by the Rev. John Adams,—  
*James the Lord's Brother*, by Principal William  
 Patrick,—and *The Gift of Tongues*, and other  
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MESSRS. HODDER & STOUGHTON

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 by Alex. Mackintosh,—*The Battle of the Sea of*

Japan, by Capt. Klado,—Life and Sport on the Pacific Slope (new edition), by H. A. Vachell,—Among French Inns, by Charles Gibson,—Studies in American Trade Unionism, edited by Prof. J. H. Hollander,—The Poetry of Life, by Bliss Carman,—A History of Egypt, by Prof. J. H. Breasted,—London from the top of a 'Bus, by A. St. John Adcock,—Britain's Sea Story, The Nature Reader, and Imperial Reader, all edited by E. E. Speight,—The Hand Camera, Companion, and Guide, and several other booklets on photography, edited by the Rev. F. C. Lambert,—Every Man's Book of Garden Difficulties, by W. F. Rowles,—The Modern Home, edited by W. Shaw Sparrow,—and How to Study Pictures, by C. H. Caffin.

Fiction: My Sword for Lafayette, by Max Pemberton,—Giant Circumstance, by John Oxenham,—Sea Spray, by F. T. Bullen,—The Mystery of the Motor-Car, by W. Le Queux,—Karl Grier, by Louis Tracy,—All for the Love of a Lady, by Elinor M. Lane,—Dearlove, by Frances Campbell,—Fisherman's Luck, by H. Van Dyke,—Blazed Trail Stories by S. E. White,—Lady Elizabeth and the Juggernaut, by E. Everett-Green,—The Sign of the Golden Fleece, by David Lyall,—Little Stories of Married Life, by Mary S. Cutting,—Out of Gloucester, by J. B. Connolly,—A Mask of Gold, by Annie S. Swan,—Old Lim Juekin, by Opie Read,—Rebecca Mary, by A. H. Donnell,—The Lady of the Decoration,—In Cupid's Chains, Nance, The Outcast of the Family, A Coronet of Shame, Her Heart's Desire, and Just a Girl, by Charles Garvice,—and several shilling and sixpenny editions of popular books and novels.

## Literary Gossip.

THE series of papers which have been appearing in *The Cornhill Magazine* under the title 'From a College Window' will be published as a book, with some additional chapters, after Easter. The author is Mr. A. C. Benson, and the book will be published by Messrs. Smith, Elder & Co.

THE same writer's 'Life of Walter Pater,' in the new series of 'English Men of Letters,' may be expected in the course of two or three weeks.

SIR AUCKLAND COLVIN has just completed a new book on England in Egypt, which will be issued almost immediately. As a former Comptroller-General of Egypt and "Financial Adviser" to the Khedive, he has had peculiar opportunities of insight and study.

M. PAUL SABATIER's book on the separation of Church and State has been translated by Mr. Robert Dell, and will be published before long by Mr. Unwin under the title of 'Disestablishment in France.' M. Sabatier is writing a special preface for the English edition, and Mr. Dell is contributing an introduction. The volume will also contain the full text (in French and English) of the Separation Law, with explanatory notes. There will be portraits of M. Sabatier and the Abbé Loisy.

A BOOK on 'Primitive Athens as described by Thucydides' will very shortly be published by the Cambridge University Press. The author, Miss Jane E. Harrison, has endeavoured to set forth a new view as to the character and limits of the ancient city, her conclusions being founded largely upon the recent excavations of the German Archaeological Institute. Numerous plans and drawings will be included in support of her case.

MESSRS. MACMILLAN & Co. hope to publish about Easter a new edition of Evelyn's 'Diary' in three volumes. The form will be that of the 'Diary and Letters' of Madame D'Arblay, recently issued by the same firm. The text, the spelling of which has been modernized, will follow Bray and Forster; but many minor rectifications have been made and some unsuspected errors corrected. The book will contain the notes of the earlier editors, carefully revised; and additional notes by Mr. Austin Dobson, who has been engaged on editing it for some months past. As in the case of the D'Arblay diary, the new edition will be illustrated by portraits, views, maps, and facsimiles.

MESSRS. SHERRATT & HUGHES will issue immediately, for the Central Chancery of the Orders of Knighthood, Lord Chamberlain's Office, St. James's Palace, an important work in two volumes entitled 'The Knights of England,' containing a complete record, from the earliest time to 1904, of the knights of all the orders of chivalry of England, Scotland, and Ireland, and of all knights bachelors. A trustworthy and authentic register of English knighthood has long been needed, but hitherto it has been unobtainable, for the simple reason that the scholar has been jealously denied access to the official documents which constitute the ultimate sources of information. Under the patronage of the Chancery above mentioned all these restrictions have been removed, and Dr. W. A. Shaw has been granted access to all such sources for his book. The portion relating to Ireland has been executed by Mr. G. D. Burtchaell, of the Office of Arms, Dublin Castle, who has also used official sources.

'WENHASTON AND BULCAMP, SUFFOLK,' is the title of a work by the Rev. J. B. Clare, to be published shortly. It will contain a list of vicars of the parish from 1217, and of churchwardens from 1547; and will describe the recently discovered Wenhaston Doom, and give an account of some of the old wills and lawsuits of the locality. A glossary of old words still in use will also be included. Mr. Elliot Stock is the publisher.

MR. HERBERT PAUL writes:—

"In your review of my 'Life of Froude' you say: 'It is noteworthy that of "Oceana" and the books on the West Indies Mr. Paul says nothing. Perhaps he thought that nothing was to be said.' Your inferences and opinions are no business of mine. But as you have here made, of course unintentionally, a direct misstatement of fact, I ask your leave to contradict it in the place where it appeared."

Our sincere apologies are due to Mr. Paul for this error.

MRS. PERCY DEARMER, in her new novel 'Brownjohn's,' which will be published by Messrs. Smith, Elder & Co. on the 26th of this month, relates what happened when two ladies conspired to shake off care by sending, one her two charming but irresponsible stepdaughters (who had been brought up on a "system" by their father, an inveterate faddist), the other,

two not less troublesome small boys, to vegetate in the country at a village post office—Brownjohn's. A comedy of bewildering complication, in which not a few tragic emotions are interwoven, is the result.

SIR FRANCIS BURNAND, who retired from the editorship of *Punch* this week, has fully earned his leisure. We hope, however, to have many more books, and perhaps plays, from his active and witty pen. He is succeeded by his assistant editor, Mr. Owen Seaman, whose verse chaffs, commends, and punishes with equal grace.

THE name of one of the translators of 'A Pietist of the Napoleonic Wars' reviewed by us on February 3rd, should have been Miss Hoper, instead of "Mr. Hooper."

'BIRDS OF GREAT BRITAIN' is the title of a work by Mr. Charles Stonham, which E. Grant Richards has in preparation, and the publication of which—in twenty parts—will begin immediately. There will be at least three hundred full-page illustrations, all reproduced in most elaborate style, for there will be a separate presentation, wherever necessary, of the hen bird, nestlings, and any particular parts of plumage, such as the outspread wing or tail, which the ordinary drawing does not show. The letterpress will include the derivation of the scientific and English names, the French and German names, and a general description of the habits of the bird, its food, nest, eggs, and plumage.

THE death is announced from Dayton, Ohio, of Mr. Paul Laurence Dunbar, who was born on June 27th, 1872. Mr. Dunbar, generally known as "the Negro Poet," worked on newspapers, and gave public readings of his own poems. He was a prolific writer, and, beginning with 'Oak and Ivy Poems' (1893), published 'Lyrics of Lowly Life' (1896), of the 'Hearthside' (1899), and of 'Love and Laughter' (1903), besides several other volumes of verse, and two novels in 1901—'The Sport of the Gods' and 'The Fanatics.'

AT the usual monthly meeting of the Society of Antiquaries of Scotland, held in Edinburgh on Monday, an interesting note was read by the secretary, Mr. W. K. Dickson, on a copy of the First Folio Shakspeare in the library of the Society. The book, which is not noticed in Mr. Sidney Lee's 'Census,' came into the Society's possession in 1784. It is the only copy in Edinburgh, and one of three copies existing in Scotland. It is in good preservation, as First Folios go, though unfortunately four leaves are wanting and the margins have suffered in the binding. On the other hand, there has been no insertion of facsimile pages and no attempt at restoration in the text.

Temple Bar for March will contain a paper on the life and character of Ranke, by his son, General Friduhelm von Ranke, with special reference to his visit to England. Mr. Clarence Rook vindicates 'American Manners'; and "Thormanby," in



'The Laureate of the Beefsteaks,' gives the history of the once famous club, and some specimens of Morris's verses. Mr. Walter Frith writes on 'The Priest of Horus,' and Miss Marjorie L. C. Pickthall on the many-handed Japanese goddess Kwannon.

*Macmillan's Magazine* for March contains an article on 'Stevenson at Fontainebleau,' by Mr. Robert Douglas. 'My District,' by A. F. C., and 'Back to the Land,' by Mr. K. D. Cotes; both record personal experiences. In 'Where the Flamingo Feeds' Mr. C. L. Leopoldt writes of the salt-pans district in the west of Cape Colony. Another article on South Africa is that by Mr. Stanley Hyatt on 'The Black Peril.' Mr. George Dewar has a paper on 'Old Norfolk Inns.'

*The Star* will celebrate the opening of the new Parliament and the victory of the Radical party by issuing a "Jubilation Number" on Monday next. Among the contributors will be Mr. Bernard Shaw, Mr. Frederick Greenwood, Sir Francis Burnand, Caran d'Ache, Mr. David Christie Murray, Mr. James Douglas, Mr. Spencer Leigh Hughes, Mr. Arthur Moreland, and Mr. William Hartley.

A FUND for a Lecturer in Celtic Language and Literature for five years, at a salary of 200*l.* a year, has been provided for Glasgow University.

In *Chambers's Journal* for March a Tasmanian gives his experiences of the failure of 'English Public-School Education' as a training for colonial life. The Rev. E. J. Hardy in 'Chinese Cities' deals mainly with Peking, and shows its insanitary condition. Mr. E. J. Prior in 'Relics of the Inquisition' describes some curious leather figures used by the Inquisition at Lisbon, now housed in a strong room at Kennington.

WE regret to notice the death of Mr. James Annand, who was recently elected M.P. for East Aberdeenshire, a district where he was born in 1843. Mr. Annand had a long connexion with journalism, beginning with his editorship of *The Buchan Observer*, which he took over in succession to Sir Hugh Gilzean Reid. Much of his work was done in Newcastle, as a leader-writer to *The Chronicle*, and editor of *The Newcastle Leader*. Latterly his health did not permit of his engaging in the regular work of journalism, but he remained an active politician and a frequent writer.

A WIDE circle of book-collectors and booksellers will learn with regret of the almost sudden death, on Tuesday morning last, of Mr. John Galwey, in his fifty-fourth year. Mr. Galwey was born in Dublin, and when quite a youth went to Paris, where he found employment with a bookseller, and acquired a remarkable knowledge of French literature and bibliography. On returning to England he was employed at Messrs. Dulau & Co.'s. He then spent some years with Messrs. Palmer & Howes, of Manchester, and afterwards with Messrs. Henry Sotheran & Co. In March, 1890, he started in

business on his own account at 17, Garrick Street, Covent Garden, and for a time did well; but the business was given up in March, 1897, and Mr. Galwey entered the employment of Messrs. Sotheby, Wilkinson & Hodge as a book-cataloguer. He was a widely read man, and possessed not only an excellent knowledge of French, but also a working acquaintance with several other languages.

MR. FRANKLIN THOMASSON has consented to preside at the Seventy-Ninth Festival of the Printers' Pension, Almshouse, and Orphan Asylum Corporation, to be held at the Hotel Cecil on May 29th.

DUMFRIES celebrated on Saturday last the six-hundredth anniversary of the seizure of its old Royal Castle by Robert Bruce. A memorial stone was laid on the site of the Castle, and stirring addresses were delivered by Sir George Douglas and others. It is expected that further Bruce celebrations will follow in historic places.

A BRONZE medal and diploma have been awarded to Ludwig Rosenthal's Antiquariat, the booksellers of 16, Hildegardstrasse, Munich, for their exhibit at the Liège International Exhibition, 1905. The objects shown consisted chiefly of books and maps illustrating the history of Belgium, and especially of Liège, since early times. The exceptionally wide range of Herr Rosenthal's collections of books is well known to experts.

RECENT Parliamentary Papers of some interest to our readers are the Report of H.M.'s Commissioners for the International Exhibition at St. Louis, 1904 (2s. 2d.); and the Numerical List and Index to the Sessional Printed Papers for 1904 (1s. 11d.).

## SCIENCE

### LA FIN DE LA MATIÈRE.

L'UNE des découvertes les plus étonnantes que les physiciens aient annoncées dans ces dernières années, c'est que la matière n'existe pas. Hâtons-nous de dire que cette découverte n'est pas encore définitive. L'attribut essentiel de la matière, c'est sa masse, son inertie. La masse est ce qui partout et toujours demeure constant, ce qui subsiste quand une transformation chimique a altéré toutes les qualités sensibles de la matière et semble en avoir fait un autre corps. Si donc on venait à démontrer que la masse, l'inertie de la matière ne lui appartiennent pas en réalité, que c'est un luxe d'emprunt dont elle se pare, que cette masse, la constante par excellence, est elle-même susceptible d'altération, on pourrait bien dire que la matière n'existe pas. Or c'est là précisément ce qu'on annonce.

Les vitesses que nous avons pu observer jusqu'ici étaient bien faibles, puisque les corps célestes, qui laissent bien loin derrière eux tous nos automobiles, font à peine du 60 ou du 100 "kilomètres" à la seconde; la lumière, il est vrai, va 3,000 fois plus vite, mais ce n'est pas une matière qui se déplace, c'est une perturbation qui chemine à travers une substance relativement immobile comme une vague à la surface de l'océan. Toutes les observations faites avec ces faibles vitesses montraient la constance de la masse, et

personne ne s'était demandé s'il en serait encore de même avec des vitesses plus grandes.

Ce sont les infiniment petits qui ont battu le record de Mercure, la planète la plus rapide; je veux parler des corpuscules dont les mouvements produisent les rayons cathodiques et les rayons de radium. On sait que ces radiations sont dues à un véritable bombardement moléculaire. Les projectiles lancés dans ce bombardement sont chargés d'électricité négative, et on peut s'en assurer en recueillant cette électricité dans un cylindre de Faraday. A cause de leur charge ils sont déviés tant par un champ magnétique que par un champ électrique, et la comparaison de ces déviations peut nous faire connaître leur vitesse et le rapport de leur charge à leur masse.

Or ces mesures nous ont révélé d'une part que leur vitesse est énorme, qu'elle est le dixième ou le tiers de celle de la lumière, mille fois celle des planètes, et d'autre part que leur charge est très considérable par rapport à leur masse. Chaque corpuscule en mouvement représente donc un courant électrique notable. Mais nous savons que les courants électriques présentent une sorte d'inertie spéciale appelée *self-induction*. Un courant une fois établi tend à se maintenir, et c'est pour cela que quand on veut rompre un courant, en coupant le conducteur qu'il traverse, on voit jaillir une étincelle au point de rupture. Ainsi le courant tend à conserver son intensité de même qu'un corps en mouvement tend à conserver sa vitesse. Donc notre corpuscule cathodique résistera aux causes qui pourraient altérer sa vitesse pour deux raisons: par son inertie proprement dite d'abord, et ensuite par son *self-induction*, parce que toute altération de la vitesse serait en même temps une altération du courant correspondant. Le corpuscule—l'électron, comme on dit—aura donc deux inerties: l'inertie mécanique, et l'inertie électromagnétique.

MM. Abraham et Kaufmann, l'un calculateur, l'autre expérimentateur, ont uni leurs efforts pour déterminer la part de l'une et de l'autre. Ils ont été pour cela obligés d'admettre une hypothèse; ils ont pensé que tous les électrons négatifs sont identiques, qu'ils portent la même charge, essentiellement constantes, que les dissimilitudes que l'on constate entre eux proviennent uniquement des vitesses différentes dont ils sont animés. Quand la vitesse varie, la masse réelle, la masse mécanique, demeure constante, c'est pour ainsi dire sa définition même; mais l'inertie électromagnétique, qui contribue à former la masse apparente, croît avec la vitesse suivant une certaine loi. Il doit donc y avoir une relation entre la vitesse et le rapport de la masse à la charge, quantités que l'on peut calculer, nous l'avons dit, en observant les déviations des rayons sous l'action d'un aimant ou d'un champ électrique; et l'étude de cette relation permet de déterminer la part des deux inerties. Le résultat est tout à fait surprenant: la masse réelle est nulle. Il est vrai qu'il faut admettre l'hypothèse faite au début, mais la concordance de la courbe théorique et de la courbe expérimentale est assez grande pour rendre cette hypothèse fort vraisemblable.

Ainsi ces électrons négatifs n'ont pas de masse proprement dite; s'ils semblent doués d'inertie, c'est qu'ils ne sauraient changer de vitesse sans déranger l'éther. Leur inertie apparente n'est qu'un emprunt; elle n'est pas à eux, elle est à l'éther. Mais ces électrons négatifs ne sont pas toute la matière; on pourrait donc admettre qu'en dehors d'eux il y a une vraie matière douée d'une inertie propre. Il y a certaines radia-

tions—comme les rayons-canal de Goldstein, les rayons A du radium—qui sont dues aussi à une pluie de projectiles, mais de projectiles chargés positivement; des électrons positifs sont-ils eux aussi dépourvus de masse? Il est impossible de le dire, parce qu'ils sont beaucoup plus lourds et beaucoup moins rapides que les électrons négatifs. Et alors deux hypothèses restent admissibles: ou bien les électrons sont plus lourds, parce qu'en dehors de leur inertie électromagnétique empruntée ils ont une inertie mécanique propre, et alors ce sont eux qui sont la vraie matière; ou bien ils sont sans masse comme les autres, et s'ils nous paraissent plus lourds, c'est parce qu'ils sont plus petits. Je dis bien plus petits, quoique cela puisse paraître paradoxal; car dans cette conception le corpuscule ne serait qu'un vide dans l'éther, seul réel, seul doué d'inertie.

Jusqu'ici la matière n'est pas trop compromise; nous pouvons encore adopter la première hypothèse, ou même croire qu'en dehors des électrons positifs et négatifs, il y a des atomes neutres. Les récentes recherches de Lorentz vont nous enlever cette dernière ressource. Nous sommes entraînés dans le mouvement de la Terre, qui est très rapide; les phénomènes optiques et électriques ne sont-ils pas être altérés par cette translation? On l'a cru longtemps, et on a supposé que les observations déceleraient des différences, suivant l'orientation des appareils par rapport au mouvement de la Terre. Il n'en a rien été, et les mesures les plus délicates n'ont rien montré de semblable. Et en cela les expériences justifiaient une répugnance commune à tous les physiciens; si on avait trouvé quelque chose en effet, on aurait pu connaître non seulement le mouvement relatif de la Terre par rapport au Soleil, mais son mouvement absolu dans l'éther. Or beaucoup de personnes ont peine à croire qu'aucune expérience puisse donner autre chose qu'un mouvement relatif; elles accepteraient plus volontiers de croire que la matière n'a pas de masse.

On ne fut donc pas trop étonné des résultats négatifs obtenus; ils étaient contraires aux théories enseignées, mais ils flattaient un instinct profond, antérieur à toutes ces théories. Encore fallait-il modifier ces théories en conséquence, pour les mettre en harmonie avec les faits. C'est ce qu'a fait Fitzgerald, par une hypothèse surprenante: il admet que tous les corps subissent une contraction d'un cent-millionième environ dans la direction du mouvement de la Terre. Une sphère parfaite devient un ellipsoïde aplati, et si on la fait tourner, elle se déforme de façon que le petit axe de l'ellipsoïde reste toujours parallèle à la vitesse de la Terre. Comme les instruments de mesure subissent les mêmes déformations que les objets à mesurer, on ne s'aperçoit de rien, à moins qu'on ne s'avise de déterminer le temps que met la lumière pour parcourir la longueur de l'objet.

Cette hypothèse rend compte des faits observés. Mais ce n'est pas assez; on fera un jour des observations plus précises encore; les résultats seront-ils cette fois positifs; nous mettront-ils en mesure de déterminer le mouvement absolu de la Terre? Lorentz ne l'a pas pensé; il croit que cette détermination sera toujours impossible; l'instinct commun de tous les physiciens, les insuccès éprouvés jusqu'ici le lui garantissent suffisamment. Considérons donc cette impossibilité comme une loi générale de la nature; admettons-la comme postulat. Quelles en seront les conséquences? C'est ce qu'a cherché Lorentz, et il a trouvé que tous les atomes, tous les électrons positifs ou négatifs, devaient avoir une inertie variable avec la vitesse, et pré-

cisément d'après les mêmes lois. Ainsi tout atome matériel serait formé d'électrons positifs, petits et lourds, et d'électrons négatifs, gros et légers, et si la matière sensible ne nous paraît pas électrisée, c'est que les deux sortes d'électrons sont à peu près en nombre égal. Les uns et les autres sont dépourvus de masse et n'ont qu'une inertie d'emprunt. Dans ce système il n'y a pas de vraie matière, il n'y a plus que des trous dans l'éther.

Pour M. Langevin, la matière serait de l'éther liquéfié, et ayant perdu ses propriétés; quand la matière se déplacerait, ce ne serait pas cette masse liquéfiée qui cheminerait à travers l'éther; mais la liquéfaction s'étendrait de proche en proche à de nouvelles portions de l'éther, pendant qu'en arrière les parties d'abord liquéfiées reprendraient leur état primitif. La matière en se mouvant ne conserverait pas son identité.

Voilà où en était la question il y a quelques semaines; mais voici que M. Kaufmann annonce de nouvelles expériences. L'électron négatif, dont la vitesse est énorme, devrait éprouver la contraction de Fitzgerald, et la relation entre la vitesse et la masse s'en trouverait modifiée; or les expériences récentes ne confirment pas cette prévision; tout s'écroulerait alors, et la matière reprendrait ses droits à l'existence. Mais les expériences sont délicates, et une conclusion définitive serait aujourd'hui prématurée.

H. POINCARÉ.

#### DR. LE BON'S THEORIES OF MATTER.

Trinity College, Cambridge.

In the following letter I ask leave to combat the positions taken up from time to time in *The Athenæum* concerning the work of Dr. Gustave Le Bon.

In your 'Research Notes' of November 18th F. L. takes occasion to praise the work of Dr. Le Bon. As this is by no means the first time that he has been referred to favourably in your columns, I think it should be pointed out that your estimate of his work differs markedly from that of the majority of those qualified to judge.

Dr. Le Bon claims that he is the discoverer of the universal radio-activity of matter and the author of the theory of the instability of the atom. If he only means that he propounded the doctrine of his title-page, "Rien ne se crée. Tout se perd," before it was accepted by the majority of physicists, nobody is likely to dispute his claim; but he must fight out the question of priority with the shade of Heracleitus. But if he means that he propounded the modern scientific theory and established it by his experiments before the work on which it is generally based had been performed, then no more preposterous claim has been made in the history of science.

For, firstly, Dr. Le Bon's utterances were always too vague to be of use as scientific hypotheses, though their vagueness had remarkable advantages for the author: it made it almost impossible to prove him wrong, and it enables him to claim the most diverse discoveries as variations of his own theory. (Many people, for instance, would be surprised to learn that Prof. Rutherford's researches on the changes of radium, already classic and the foundation of a new science, were mere amplifications of the previous experiments on chemical change conducted by Dr. Gustave Le Bon, of Paris.) And, secondly, his experiments are perfectly inadequate to prove his theory under any interpretation. All that can be attributed to Dr. Le Bon is a lucky guess, without experimental support, at something like the

present theory, similar to the lucky guess made by Lucretius at something like the atomic theory of chemistry.

The evidence that we have for the disintegration of matter is twofold. There is Prof. Thomson's proof that it is possible to produce from ordinary matter particles smaller than the smallest atom; and there is Prof. Rutherford's proof that radio-activity is accompanied by a change in the atoms concerned. Now if we allow Dr. Le Bon's experiments their most favourable interpretation, the most that they can prove is that certain substances under the action of light, heat, chemical action, or similar agencies emit rays which ionize the surrounding air. If this is all that is required to prove the disintegration of matter, why did Dr. Le Bon ever perform those laborious experiments of which we hear so much? It was known in 1895 that metals bombarded by the cathode stream emitted rays capable of ionizing gases—Röntgen rays, as they were called: why did he not revolutionize physics at once by the announcement of his theory? Of course, the mere production of ions which are larger than molecules cannot prove the "dématisation de la matière"; but the absurdity of Dr. Le Bon's pretensions becomes clearer when we remember that he is trying to prove that all materials are radio-active. It is one of the essential characteristics of radio-activity, and one of the chief reasons that we have for believing it to be accompanied by atomic change, that the activity is absolutely spontaneous and unaltered by any process to which the active body can be subjected. To prove that all bodies have this property, Dr. Le Bon tells us that they become active when exposed to light and heat! As a matter of fact it is almost certain that all elements are truly radio-active, but the activity is far too small to be indicated in Dr. Le Bon's crude experiments, even if he had tried to detect it.

If I have not disputed so far the correctness of Dr. Le Bon's experiments, it is not because they are unassailable. The observations that he describes are badly designed, and show a total want of appreciation of the properties of ionized gases. A great many of his results were known already, but some new phenomena were described. I investigated one of these, and found it capable of a totally different explanation from that given by Dr. Le Bon; Mr. Carse has tried and failed completely to repeat another of these experiments.

Dr. Le Bon has an extensive acquaintance with technical terms, but the extent of his real knowledge may be judged by the example quoted in your 'Research Notes' in criticism of Mr. Whetham. Dr. Le Bon stated that all substances gave off an emanation which was not due to radio-active impurity, and quoted in support a paper by Prof. Thomson. Here is Prof. Thomson's summary of the results of the first part of his paper:—

"The question whether all substances give off emanations to a slight extent is one to which I have given a good deal of attention, but so far I have not obtained any emanations other than those whose capriciousness indicated that they were due to minute traces of a radio-active impurity."

Later he says:—

"Though no evidence has been obtained that the property of giving off an emanation is at all general, there is, I think, a considerable amount of evidence that most, if not all, bodies are continually emitting radiation....."

and proceeds to argue in favour of general radio-activity. It is not necessary that all radio-active substances should give off an emanation: we have one well-established



instance to the contrary, uranium. Dr. Le Bon does not appear aware of this elementary fact, nor, indeed, of the distinction between emanations and ionized gases. In the account of many of his experiments he states that he has proved the existence of an emanation, when all that his observations show is the presence of an ionized gas.

F. L. does not seem to see the point at issue: the new experiments which he quotes (Nov. 18) are perfectly irrelevant; they concern neither emanations nor radio-activity. Does F. L. think that all processes of ionization are radio-activity and are accompanied by emanations? Neither is it of any use to cite authorities to prove that all matter is radio-active: Mr. Whetham has never denied it; what he has denied is that Dr. Le Bon has adduced any important evidence for the assertion. To convict him of injustice, F. L. quotes experiments by Prof. Thomson!

The second paragraph of the 'Research Notes' is a most remarkable production. It is a scientific commonplace that an accelerated electron emits electromagnetic pulses or waves: that statement is the foundation of electronic theory, and formed the basis of Stokes's theory of Röntgen rays given in the Wilde Lecture of 1897. So eminent a physicist as M. Langevin would not think of claiming it as his own discovery. Similarly the emission of electromagnetic waves by the oscillatory discharge of the spark formed the basis of Hertz's classical experiments of 1887, in which he confirmed Maxwell's theory of the electromagnetic field. If Dr. Le Bon has really stated that matter turns into light on its way to becoming ether, it only affords one more instance of his fertile imagination: personally I can discover no meaning in the statement.

Let me sum up my case against Dr. Le Bon. I do not doubt that the theory which he advocates now is in the main correct, but I think his expression of it vague and inadequate. I am a firm believer in the general radio-activity of matter and the spontaneous disintegration of atoms; but I protest against Dr. Le Bon's assertion that he is the author of those theories. Nor am I concerned to establish the claim to authorship of any particular person as against him. Barren wranglings over priority have not the smallest interest for me. I merely wish to warn readers who are not professed students of the subject that they must not imagine that Dr. Le Bon's writings are examples of accepted scientific procedure, or that such experimental or ratiocinative methods as he adopts have established, or are ever likely to establish, the validity of any important scientific theory.

NORMAN R. CAMPBELL.

\*\*\* We must add that we received Mr. Campbell's letter at the end of November, and that it would have been published without delay but for the exceptional demands on our space. In the height of the winter season a controversy which seemed likely to occupy many pages could not be contemplated.

#### 'THE ZOOLOGICAL SOCIETY OF LONDON.'

THERE is one passage in Mr. Scherren's communication that I cannot allow to pass without the most emphatic contradiction and protest. He accuses me of amplifying in my article the statement made in my 'Life of Sir Stamford Raffles' with respect to the personal relations between Sir Stamford Raffles and Sir Joseph Banks, and then adds that "there does not appear to be authority for either statement."

The passage in my article in your number for March 4th last reads:—

"He [Sir Stamford] broached the subject in that year [1817] to Sir Joseph Banks, who expressed his warm approval of the proposal."

The passage in the 'Life' reads:—

"During his stay in London in 1817 he [Sir Stamford] had discussed with Sir Joseph Banks a plan for establishing in London a zoological collection and museum which should interest and instruct the public. Sir Joseph Banks warmly supported the proposition."

Will Mr. Scherren indicate where the alleged amplification occurs, and as there is obviously none, why does he make such a charge?

With respect to "the personal relations between Sir Stamford Raffles and Sir Joseph Banks," their character is shown in the letter from Sir Joseph to Dr. Horsfield, partly quoted on p. 449 of Lady Raffles's memoir, and in the letter from Sir Stamford to Dr. Horsfield given on p. 627 of the same work.

It is perfectly true that I have not yet traced what was my authority for stating that Sir Stamford "discussed with Sir Joseph Banks a plan for establishing in London a zoological collection and museum" in 1817; but I am absolutely confident that the authority exists, and that when it is found it will be seen that I have textually reproduced the words "zoological collection and museum," which I certainly would never have chosen myself.

After an interval of nine years it is impossible for me to recollect where I obtained the information, but I feel pretty confident that it came from one of two sources, and that the authority was either Sir Joseph Banks himself or Dr. Horsfield.

Although the Banks MSS. were surrendered by the British Museum to the late Lord Brabourne before I commenced work on the 'Life,' my late friend the Rev. R. B. Raffles had gone through those papers at an earlier date and annotated them. It is not improbable that he made the discovery, although I have as yet been unable to trace the circumstance among those of his notes which have been preserved. I incline to the opinion that the full text of Sir Joseph's letter to Dr. Horsfield will furnish the authority for my assertion.

The Banks papers were subsequently sold at auction, and dispersed. Perhaps some reader of *The Athenæum* may have the means of referring to Sir Joseph's correspondence during 1817, and thus ascertaining what, if any, references they contain to Sir Stamford Raffles and a projected "zoological collection and museum."

Mr. Scherren's expectation that the unknown, and possibly ignorant, composer of the inscription on Mr. Vigors's monument is to be regarded as a witness of equal weight with Mr. Vigors himself, who called Sir Stamford "the illustrious Founder" of the Zoological Society, is typical of his method of dealing with the whole of the evidence.

DEMETRIUS C. BOULGER.

#### SOCIETIES.

SOCIETY OF ANTIQUARIES. — Feb. 8. — Prof. Gowland, V.P., in the chair. Dr. Haverfield communicated a note on two marble sculptures of the Roman period and a Mithraic relief found in London. Of the sculptures, one represents a river god, the other either a genius or *Bonus Eventus*. The Mithraic relief is singularly perfect, and is inscribed VLPIS SILVANVS EMERITVS LEG. II. AVG. VOTVM SOLVIT. FACTVS ARAVSIONE. — Mr. Henry Laver, Local Secretary for Essex, exhibited a number of mediæval paving tiles found at St. Osyth's Priory, but not in position. One be-

longing to a set of nine bears a device that does not seem to have been noticed elsewhere, a concentric series of plain rings with snails creeping along the outer edges of them.—Mr. Worthington G. Smith, Local Secretary for Bedfordshire, exhibited a number of antiquities found in and about Dunstable.—The Rev. G. T. Andrewes exhibited a carved cross of Mount Athos work given to Pope Clement XIV.—Mr. Robert Cochrane exhibited a pair of "tortoise" brooches of bronze-gilt and fragments of a bronze bowl found in a Viking burial at Ballyholme, between Bangor and Groomsport, co. Down. He described their discovery, and stated that the bowl was complete, with chains for suspension, when found, but was destroyed by the workmen. In the year 818 a raid was made by a band of Northern Vikings on Bangor Abbey, half a mile distant, and the burial might date from that event.—Mr. Reginald Smith added some remarks on the find, and exhibited a restoration of the bowl based on examples found in England and Norway. He quoted Scandinavian authorities in confirmation of the date suggested, the style of the brooches being well known in the British Islands and in Scandinavia. Bowls of the kind exhibited were specially common in Norway, where they were referred to the Viking period; while English examples with circular enamelled escutcheons might be somewhat earlier. Brooches of this type were worn by both sexes, but there was little to show the sex of the persons interred at Ballyholme.

PHILOLOGICAL. — Feb. 2. — Prof. W. P. Ker in the chair. — Mr. W. H. Stevenson read a paper on Old-French influence on English local names. After showing that many local names had not followed the ordinary English sound developments, and that these exceptions usually arose from the retention of written forms that had become fossilized owing to the influence of legal documents, the lecturer suggested that the representation of O.E. palatal *c* by *s* instead of *ch* was due, first, to the retention of Norman spellings, and, secondly, to the application to them of the North Central French pronunciation, which came into use in England late in the twelfth century. Thus the Norman *-cestre* very closely reproduced the pronunciation of O.E. *-cel(a)stre*, but we have evidence in the spelling *-sestre* of a change of pronunciation due to North Central French. By the end of the thirteenth century the *s* had disappeared before the *t*, by French not English sound-change, and hence we get such spellings as Gloucet(t)er by the side of Gloucestre (the modern pronunciation perhaps represents the former spelling). William of Worcester in the latter part of the fifteenth century speaks of "Sissetyr, Cyssetyr *alias* Cirencestre." This city is of interest as preserving the French pronunciation, although the river from which it derives its name appears in the English form of Churn, Worcester's Cheern. A similar instance occurs in Cerne (O.E. Cernel) on the river Cerne, co. Dorset, on which there is a *Chamminster* (the site of the A.-S. monastery?). French forms have undoubtedly ousted the native ones in Cambridge, Salisbury (O.E. Searesbyrig), Durham (O.E. Dunholm), Bristol (O.E. Brycgstow; Briston in Domesday). The *-l* of the last seems to be due to a latinized form Bristollia, in which the *-ou* of D.B. has been improperly regarded as a resolution of *-ol*. The representation of O.E. *-ea*, *-ieg* in D.B. in Pevenesl (Pevensey) and Gravenel (Graveney) is only explicable by the theory that the *el*, although still written by the Normans, was pronounced *eu*. The representation of Anglo-Norman *eu* in the modern pronunciation of Beechy ("Beau-chief"), Belvoir, Beauchamp, suggests that it did not differ greatly in sound from the early Middle English representatives of O.E. *-ea*, *-ieg*. That these inherited forms in *-el* were pronounced according to the spelling at the end of the thirteenth century is proved by the occurrence of such forms as Romenhale for Romney, where the Anglo-Norman spelling Romenel = O.E. Rumanæa, has been identified with the English *-hale*. A curious feature that had some influence upon our local names was the artificial application of French sound-changes to English names. Of these the commonest were the representation of English *al* by *au* and *el* by *eu*, by which Aldeburg appears as Audeburg, Alfreton as Auferton, *-fold* as *-fau*, *-wald* as *-naud*, *Calde* as *Caude*, &c. *Elme* as *Eume*, *-felde*

as *-feude*, *selde* as *sende*, &c. This practice has been the source of countless errors among antiquaries, who through printing the *u* as *n* have frequently failed to identify the places referred to. By a well-known French sound-change a vowel-flanked *d* (*th* or *t*) disappears. There are numerous instances of the application of this change to English local names, which have, however, usually retained the consonant. Thus Suthewere appears as Suwerke; Suthewelle as Suwelle; Suthewoe as Suthoe; Bathe as Baa, Ba; Bradewatre as Brawater; Bathekewelle (O.E. Beadecan-welle) as Bankewell (now Bakewell); Teodekesbury as Teokesbury (Tewkesbury); Rothebury as Rou-bury; Rothewelle as Rowelle; Stratham (i.e., Stratum) as Straham; Ruthe as Rue (now Routh); Wadehull as Wauhull (now Odell); and, with subsequent contraction, Withungrave as Wiungrave, Wengrave (now Wengrave); Letheryngsete as Leryngsete; Wetherfeld as Weresfeld, &c. The change of Grant(h)am to Graham (with loss of *n*) comes under this heading. In other cases the French system of spelling used in England has affected the pronunciation of a name. As in this system English *u* was, except before a nasal, represented by *o*, we can see how O.E. Hnut-lege has become Notley. In like manner the use of *i* (*j*) to represent the English *y* has caused "In Gyrvm" to assume the form and pronunciation of Jarrov; Ysemuth has similarly become Jesmond; Yeddeworth, Jedburg; and the famous monastery named from the valley of the Yore is Jervaulx. Although Anglo-Norman distinguished *an* and *en*, yet Domesday frequently writes *an* for English *en*, *en*, and *am* for *em*, and there are several representatives of these spellings in our local names. Thus O.E. *Hean* appears as *Han*, *Ham*, *Ham* (according to the nature of the initial of the second member of the compound), as well as the correct native descendants *Hen*, *Hem*, and *Hin*. Similar variations occur in other combinations of *en*. The lecturer also dealt with cases in which an English *-x-* was represented by *-se*, a change that has had little effect upon our local names, although a good instance occurs in Lexden *alias* Lessenden (D.B. Lexendena, Lessendena). Other minor changes, such as the interchanges of lingual consonants, were also dealt with.

**MATHEMATICAL.**—Feb. 8.—Sir W. D. Niven, V.P., in the chair.—Major P. A. MacMahon made a preliminary communication on 'Partitions of Numbers in Space of Two Dimensions.'—The following papers were communicated: 'The Eisenstein-Sylvester Extension of Fermat's Theorem,' by Dr. H. F. Baker; 'A Chapter of the Present State in the Historical Development of Elliptic Functions,' by Prof. H. Hancock; 'Reduction of the Ternary Quintic and Septimic to their Canonical Forms,' by Prof. A. C. Dixon and Dr. T. Stuart; and 'The Scattering of Sound by Spheroids and Discs,' by Mr. J. W. Nicholson.

**ARISTOTELIAN.**—Feb. 5.—Mr. S. H. Hodgson, V.P., in the chair.—Mr. T. Percy Nunn read a paper on 'The Aims and Achievements of Scientific Method.' The aims of science can be consistently stated and its achievements evaluated only when it is considered not as a body of truths, but as a particular kind of cognitive process which accepts as its data the "primary facts" that constitute the objective. These primary facts fall into three orders: the orders of physical and psychical existents, and objects of thought (such as relations, numbers, &c.), which may be called objective *subsistents*. All these are characterized by the possession of a relevance to human purpose and of a "sameness for all" which are regarded by certain philosophers as the essence of their objectivity—a view to be rejected in favour of the view that these characters merely attend on the presence of objectivity as such in an element of experience. In the case of physical existents the "plain man's" view that the secondary qualities of things are equally objective with the primary qualities must be accepted, while in all the orders distinguished the occurrence of series is of great importance as leading to measurement. The scientific process aims at rendering certain given primary facts intelligible to an individual consciousness—that is, at organizing them into a "secondary construction" or apperceptive system. But as this description applies also to animism and the pre-

scientific work of Greek and modern philosophers, and as, moreover, these systems employ a method formally indistinguishable from that of science, the latter can be discriminated only by the material characteristic that its "secondary constructions" are incidents in the development of an interest in the particulars of the objective as such. The scientific aim of rendering the objective intelligible may be mediated by concepts drawn from any context of experience, Ostwald's objections to such hypotheses being evaded by distinguishing their psychological from their real value. They secure not only the immediate aim of the scientific process, but also its achievements from the universal point of view—which consist in the determination of further substantive elements of the objective and of further (objective) relations between them. In particular, the only objection to such concepts as "end" and "vital force" is that they do not yield the particulars of the objective in their full determination, and are thus limited in their usefulness to an early phase in the development of knowledge; while such concepts as "interaction," which are reactions upon the *prima facie* deliverances of primary facts, are to be defended against the attacks of aggressive theories *ab extra*. The view advanced differs in important respects from the "descriptive" views which have been claimed by Prof. James as expressions of Humanism, e.g., from those of Poincaré, Le Roy, and Mach. The first admits that science brings real relations to light, but holds that it destroys the claims of "things" to objectivity. The second practically excludes the primary facts (*faits bruts*) from science. The third applies his principle of "economy" without distinction to common-sense concepts like "thing," and scientific concepts like "the conservation of energy." The latter syntheses, however, unlike the former, are effected by means of other concepts drawn from the same (common-sense) stratum as the elements synthesized. This circumstance, implying a distinct break between common-sense and scientific judgments, is to be taken as important evidence for the view of the objective defended.—The paper was followed by a discussion.

#### MEETINGS NEXT WEEK.

- MON. Royal Academy, 4.—'Enthusiasm in the Pursuit of Sculpture,' Mr. W. F. Colton.  
— Society of Arts, 8.—'Modern Warships,' Lecture IV., Sir W. White. (Cantor Lecture).  
TUES. Colonial Institute, 4.—'Our Emigration Plans,' General Booth.  
— Royal Institution, 5.—'Food and Nutrition,' Lecture III., Prof. W. Stirling.  
— Statistical, 5.—'Wages in the Engineering and Shipbuilding Trades in the Nineteenth Century,' Messrs. A. L. Bowley and G. H. Wood.  
— Institution of Civil Engineers, 8.—'A Plan for better Country Roads,' Mr. G. R. Jebb; 'Country Roads for Modern Traffic,' Mr. J. F. Blackwall.  
— Society of Arts, 8.—'Illuminated Manuscripts,' Mr. H. Yates Thompson.  
WED. Meteorological, 7.30.—'Report on the Phenological Observations for 1905,' Mr. E. Mawley; 'Discussion of the General Features of the Pressure and Wind Conditions over the Trades-Monsoon Area,' Mr. W. L. Dallas; 'The Disposal or Prevention of Fogs,' Mr. W. B. Newton.  
— British Archaeological, 8.—'Some Old Buildings of the Strand,' Mr. A. Oliver.  
— British Numismatic, 8.—'Art and English Coins,' Mr. H. A. Parsons.  
— Folk-lore, 8.—'The Folk-lore of Dolls,' Mr. E. Lovett.  
— Geological, 8.—'The Constitution of the Interior of the Earth, as revealed by Earthquakes,' Mr. R. Dixon Ollham; 'The Tarancon Series of Tarancon,' Miss Ethel M. R. Wood.  
— Microscopical, 8.—'An Improved Method of taking Spherophoto Micrographs and of mounting the Prints,' Mr. H. Taverner.  
— Society of Arts, 8.—'The Fisheries of the North Sea,' Mr. W. Garstang.  
— Sociological, 8.—'A Practicable Eugenic Suggestion,' Mr. W. McDougall.  
THURS. Royal Academy, 4.—'The Rough-hewn and the Imitation of Life,' Mr. W. B. Colton.  
— Royal, 4.30.  
— Royal Institution, 5.—'The English Stage in the Eighteenth Century,' Lecture II., Mr. H. B. Irving.  
— Institution of Electrical Engineers, 8.—'Crane Motors and Controllers,' Mr. C. W. Hill.  
— Society of Antiquaries, 8.30.—'The Ancient Towns on the Roman Road from Bilbilis to Tarragona,' Mr. A. G. Hill.  
FRI. Physical, 8.—'A Note on Talbot's Bands,' Mr. H. Walker; and two other papers.  
— Institution of Civil Engineers, 8.—'The Graphical Determination of the Deflection of Beams,' Mr. C. H. Sumner. (Students' Meeting).  
— Royal Institution, 8.—'The Internal Architecture of Metals,' Prof. J. O. Arnold.  
SAT. Royal Institution, 3.—'George Frederick Watts as a Portrait Painter,' Lecture II., Mr. M. H. Spielmann.

#### Science Gossip.

IN view of the increased attention now being given to science, *The Athenæum* has decided to publish a series of articles on scientific subjects by scholars of European reputation, irrespective of nationality. They will, so far as is possible, deal with general principles, and as care has been taken to

avoid mathematical formulas and technical details, they should be intelligible to educated men without special knowledge of the subjects of which they treat. The series begins this week with an article by M. Henri Poincaré, member of the Institut de France and professor at the University of Paris, whose titles to fame are too well known to need recapitulation. Articles by Sir William Ramsay, Prof. A. H. Bücherer (of Bonn), M. Philippe A. Guye (of Geneva), Prof. Norman Collie, and others will follow from time to time.

THE Thirteenth International Anthropological Congress is announced to take place at Monaco from April 16th to 21st, by special invitation of the Prince.

SIR WILLIAM CROOKES has been elected to the French Académie des Sciences by 44 votes out of 45.

*The Nautical Almanac* for 1909 has just been issued; the data and contents are generally the same as in preceding years. There will be no total eclipse of the sun; an annular one, on June 17th, will be visible only in Arctic regions, the middle of the central line being over the North Pole.

THE orbit of Brooks's new comet (*a*, 1906) has been computed by Herr Ebells, of the Bureau of the *Astronomische Nachrichten* at Kiel, who finds that it passed its perihelion so long ago as December 20th, at the distance from the sun of 1.28 in terms of the earth's mean distance. It made its nearest approach to the earth on the 10th inst., when its distance from us was 0.92 on that scale, or about 86,000,000 miles; and it is slowly diminishing in apparent brightness. Its place is now in the constellation Draco (near its boundary with Ursa Major), little more than 5° from the North Pole, moving in a south-westerly direction. Prof. Barnard, describing it as seen at the Yerkes Observatory on the morning of the 28th ult., says that it was then of the ninth magnitude, large, round, and very diffused, but gradually brighter in the middle, with an ill-defined and very faint nucleus.

HERR WEDEMAYER publishes in *Ast. Nach.*, No. 4074, a continuation of his ephemeris of Giacobini's comet (*c*, 1905), which is now near the star  $\eta$  Ceti, moving in a north-easterly direction, and diminishing rapidly in brightness, so that it is no longer visible to the naked eye.

PROF. BERBERICH states that one of the eight small planets announced as new discoveries at the Königstuhl Observatory, Heidelberg, on the 24th ult. is ascertained to be identical with Thibse, No. 88, which was discovered nearly forty years ago.

A BEGINNING has just been made with the building of the new Magnetic Observatory at Eskdalemuir, which is to take the place of the present Observatory at Kew. The observations at Kew, it is well known, have been seriously affected by disturbances caused by electric installations, railways, &c. Eskdalemuir is fifteen miles from a railway, in a high-lying pastoral district sometimes called the roof of Dumfriesshire.

MR. ALEXANDER W. ROBERTS, of the Lovedale Institution, South Africa, intends to gather his various papers upon astronomical subjects into a volume. He is taking a year's holiday in this country. His latest astronomical paper is on 'Pear-shaped Stars,' a subject he has been studying for the past ten years.

MR. LYNN has in the press new editions of his handy little books, 'Remarkable Comets' and 'Remarkable Eclipses,' brought up to date, which will be issued early next month by Messrs. Sampson Low & Co.



## FINE ARTS

*The Royal Academy of Arts: a Complete Dictionary of Contributors and their Work from its Foundation in 1769 to 1904.* By Algernon Graves. Vols. III. and IV. (H. Graves and Bell & Sons.)

MR. GRAVES'S third volume makes a considerable advance in the alphabetical arrangement, extending as it does from Eadie to Harraden; and the compiler must have the pleasant conviction that his great task is making considerable progress, although the end will not be in sight for several months. We are glad to have had frequent demonstration during the last few weeks that Mr. Graves's splendid contribution to books of reference has already become a standard work, for in several libraries, public and private, we have noticed it in conspicuous positions. When the comprehensive character of the work, and the great labour which it has involved, are considered, the cost of the quarterly volume is but small, and it is satisfactory to know on excellent authority that the financial side of the undertaking is no longer an anxiety. It would have been little short of a calamity if a dictionary of this kind had been forced to suspend publication for want of material support.

The numerous names contained in the volume are of a bewildering character and variety. Who were all these artists, and where are all the pictures? From the limitations of his scheme, Mr. Graves tells us very little about either of these things, important as they are to those who take an interest in the history of British art. With ample leisure, means, and an unlimited lease of life, one could make some elaborate and highly interesting annotations on Mr. Graves's entries; but even then many of the artists whose works are here recorded would remain mere names, and nothing could rescue them from the oblivion into which, deservedly or undeservedly, they have fallen. Christie's catalogues would doubtless tell us much, but the exhaustion of this source alone would probably take twenty years. A small percentage of the pictures here named are to be found in public galleries in and outside London, a few in well-known private collections, but many probably are no longer in existence.

The most distinguished name in the third volume is that of Gainsborough, whose exhibits from 1769 to 1783 occupy four columns: in one year he exhibited thirteen works, and in another twelve. Thanks chiefly to Walpole's annotations, the names of nearly all Gainsborough's portraits have been preserved. Walpole had a great admiration for this artist's landscapes, one of which he declares to be "by far the finest ever painted in England, and equal to the great masters." One of the anonymous portraits of "a gentleman" in 1780, No. 189, is annotated "Mr. Bute, author of *The Morning Post*." This is of course an

error for Mr. Bate, the famous "fighting parson," afterwards Sir Henry Bate Dudley, one of the ablest and earliest of "gutter" journalists. The "portrait of a gentleman," No. 273 in 1783, is described as "Billy Ramus," which was doubtless Walpole's pleasantly familiar way of describing a man of very great dignity, William Ramus, the king's page, father of the two beautiful ladies painted in or about 1777 by Romney, and again by Gainsborough himself as 'The Sisters.' The portraits by Romney now belong to the Hon. W. F. D. Smith, M.P., whilst the Gainsborough canvas was destroyed in a fire at Waddesdon some years ago.

Other more or less distinguished names attract one's notice in turning over the leaves of the volume: Sir Charles Eastlake, P.R.A., Hy. Edridge, Edward Edwards, Elmore, Engleheart, Etty, Faed, Mr. Frith, Flaxman, Goodall, Fantin, and Sir F. Grant, another P.R.A. It is interesting to note that three of these exhibitors were represented on the walls of the Academy for over half a century, Flaxman exhibiting from 1770 to 1827, Goodall from 1838 to 1902, and Mr. Frith (who is still hale and hearty) from 1840 to 1902. Many others have close on a half century of exhibits to their credit, so that if they are no longer household words in the annals of English art, it is not, at all events, their fault. It cannot be said equally of the two sister arts, poetry and painting, that those whom the gods love die young, for whilst many of our greatest poets have died in early manhood, painters seem more long-lived.

Some of the minor names here suggest considerable additional information to that found in the new edition of Bryan's 'Dictionary.' John Eckstein, for instance, is stated in Bryan to have died "in London in, or soon after, the year 1798," and yet he was exhibiting up to and including 1802. He showed very few portraits, and yet he must have been excellent in this way if the fine whole-length—a little too flamboyant, perhaps, according to modern ideas—of Sir William Sidney Smith at Acre, recently on view at Earl's Court, can be taken as an example. Edward Edwards, who was exhibiting from 1771 to the year of his death, 1806, is almost exclusively remembered as a painter of historical subjects, yet we here find that he had a number of portraits hung at the Academy, in some cases of interesting people—Jonas Hanway, for instance, whose portrait was pronounced by Walpole to be "extremely like"; T. Kirgate, the Strawberry Hill printer; and "Mr. Leigh, bookseller," who was, there can be very little doubt, George Leigh, uncle of John Sotheby, both of the firm now known as Sotheby's. Samuel Baker, the founder of the firm, was painted in 1771 by Charles Grignon (*Athenæum*, July 16th, 1898). Edwards would seem, from his exhibits at the Academy, to have painted more portraits and views of places than anything else.

The number of foreign artists, French, German, Spanish, and others, whose names appear in the third volume is remarkable.

They exhibited for the most part very irregularly, many of them only two or three times, finding, no doubt, that the advantages of being seen in London were not commensurate with the trouble and expense. Fantin-Latour, however, was represented nearly every year from 1862 to 1900—probably a unique record so far as regards a foreign artist. The well-known picture of his lifelong English friends Mr. and Mrs. Edwin Edwards was exhibited in 1876. Pierre Edouard Frère (Mr. Graves has it Frère) exhibited almost every year from 1868 to 1885; and J. L. Gérôme (whom Mr. Graves deprives of both accents) from 1870 to 1893. The latter was elected an Honorary R.A. in 1870.

Mr. Graves's fourth volume, which extends from Harral to Lawranson, is extremely interesting; a notable feature is the number of family groups of painters with which it deals. We have in this instalment the Hayters, the Hones, the Hoppners, the Holls, the Horsleys, the Landseers, to mention only a few at random. We have also the records of such living veterans as Mr. J. C. Hook, who began to exhibit in 1839; Mr. Holman Hunt, whose earliest exhibit was in 1848; and Mr. George Elgar Hicks, who first appeared at the Academy in 1848. In addition to these three, there are many others here recorded whose careers might very well be taken as a proof of the longevity of artists. Mr. Hook, we think, is the Father of the Academy, so far as exhibitors are concerned, although Mr. Frith is the oldest of the official members, as he was elected an A.R.A. in 1845, six years before Mr. Hook; but he did not begin to exhibit until 1840. Both were born in 1819.

Hoppner, it will be generally conceded, is the great central figure of Mr. Graves's fourth volume, as Gainsborough was of the third and Beechey of the first. His career as an exhibitor was not long, extending only from 1780 to 1809 (thirty-four years less than that of Beechey); but his vigorous activity resulted in 167 pictures, mostly portraits, being hung, and all of these, so far as now known, were of a high quality and excellence approached by no other early English master after Reynolds and Gainsborough. Hoppner started well, and maintained the high promise of his early manhood. In noticing the Academy of 1783 *The Morning Chronicle* acclaimed him as possessing genius, and declared "the great possibilities of art" to be "within his reach." He cannot fail to be a great painter." Mr. Graves has been able to identify many of the earlier anonymous portraits by this artist, but there are a few omissions. The 'Girl with a Salad,' 1782, No. 425, is, we think, an early portrait of his wife; the whole-length portrait of a gentleman, 1785, No. 145, is referred to in our notice of Mr. Skipton's little book on Hoppner (*Athenæum*, September 16th, 1905); 'Capt. Lloyd,' 1786, No. 3, was Capt. Richard Lloyd; and we have in our annotated list of that year's exhibits the name of Mrs. Hoppner entered against the portrait of

a lady, No. 176. The Academy Catalogue of 1797 was compiled with more than the usual amount of carelessness, and errors were pointed out by more than one critic of the time; we should be more disposed to put faith in a booklet entitled 'A Guide to the Exhibition of the Royal Academy,' 1797, than in any other list, whether Anthony Pasquin's or the official catalogue. This 'Guide' does not seem to be known to Mr. Graves; so we may state that, of the Hoppner pictures, his No. 256, 'Portrait of a Nobleman,' was of Lord Gower; and his No. 300, 'Portrait of a Nobleman,' should be 'Portrait of a Lady and her Son,' otherwise Mrs. Caldwell and her son. Our list further differs from Mr. Graves's in some of the 1799 entries. His No. 242 is Lord Melbourne, whereas ours is the Earl of Chatham; and his No. 302 is Lord Euston, whilst we have it as Mrs. Arbuthnot. The 1807 'Portrait of a Lady,' No. 59, was of Miss St. Clare. There are a few other differences which might be mentioned, did space permit.

Several of the entries have obviously given Mr. Graves a good deal of trouble, more particularly with regard to two men of the same name. As a rule, he indicates the doubts, and generously leaves his readers to supply the solution according to their taste or discretion. "G. Harvey, A.N.A.," is an illustration. In his 'Dictionary of Artists' Mr. Graves includes all the exhibits of G. Harvey under the heading of Sir George Harvey, the eminent Scotch artist and P.R.S.A. On going over the same ground for this new dictionary Mr. Graves comes to the conclusion that eight of the entries (1832-39) belong to another individual of the same name, who in 1839 described himself as A.N.A. (i.e., Associate of the National Academy of America). But we have not found any record of such an artist, American or English, and his name does not appear in the lists of deceased members or associates of that institution. The 1849 exhibit of the mysterious "G. Harvey, A.N.A.," certainly belongs to Sir George Harvey, as his address, "Edinburgh," is given in the index. Whether the whole or any of the exhibits catalogued under his name belong to Sir George Harvey (except the one mentioned) we shall not attempt to say. In one instance Mr. Graves could have easily settled his own doubts: "Jeauron" (p. 241) should be given as "Jeanron," as, indeed, it appears in the body of the Catalogue, the error occurring only in the Index. To be quite consistent in his nomenclature, Mr. Graves should have described both Charles Hayter and John Hazlitt as miniature painters, as it is entirely by their miniatures that they are known. "P. Henderson's" (p. 67) Christian name was Peter, and his many exhibits of botanical drawings prove him to have been rather more than a miniaturist. Something of the same kind may be said of "V. Huet" (p. 181), here described as a miniature painter. From Mr. Graves's cross-reference "Huet-Villiers, F. See V," there seems to be a

probability that the compiler is about to split one man into two, as all collectors of prints know Huet Villiers did not confine himself to miniatures. One of his most famous portraits, 'Mrs. Q,' engraved by William Blake and printed in colours, has only lately been reproduced in facsimile.

One wonders what would be said to-day of the Royal Academy if the hanging committee admitted five portraits of the same person into the same exhibition. And yet such a thing happened in 1843, when John Hayter sent five portraits in character of Miss Adelaide Kemble. Not content with this, Hayter had three more of her in the 1844 exhibition, one in 1845, and two in 1847. If this distinguished lady were remembered for nothing else, she would at least deserve a niche in biographical dictionaries for the number of her appearances on the walls of the Academy. From Kemble to Irving is not a far cry, and so we note what was probably the late Sir Henry Irving's first appearance at the Royal Academy, when Robert Jackson exhibited in 1874 a marble bust of the great actor.

We have noticed one interesting entry which apparently did not strike Mr. Graves as of importance. Miss A. P. "Jessup" (it should, without doubt, be "Jessop"), of Norwich, is recorded on p. 247 as exhibiting five drawings in 1787. This lady was one of Beechey's art pupils during his stay in Norwich, and master and pupil contrived a runaway match. Ann Phillis Jessop became Mrs. (afterwards Lady) Beechey, and her exhibits as a miniature painter are duly recorded by Mr. Graves in his first volume. Lady Beechey's charges for miniatures varied from two to five guineas each, according, apparently, to the depth of her sitters' pockets.

A few trifles may be noted by way of corrections in the fourth volume. "Pilbeach Gardens" (p. 21) should be Philbeach; "St. Michael Le Fleming's" (p. 212) should be Sir Michael Le Fleming's; "Havod" (p. 280) would be more correct as Hafod; "genre engraver" (p. 260) is presumably a slip for "gem engraver"; and "Rose Josaphat, Brussels" (p. 218), does not seem correct. On the whole, however, Mr. Graves is continuing to perform his onerous task with every reasonable care, and the more frequently one refers to his volumes the more valuable do they seem.

#### "INDEPENDENT ART" AT MESSRS. AGNEW'S.

IN noticing the recent exhibition at the Carfax Gallery of works by members of the Royal Academy, we alluded to this exhibition announced by Messrs. Agnew, and now, after some delay, on view. The two shows complement each other. 'Some Examples of Independent Art' is the title on the catalogue; and though Mr. Strang, who is an exhibitor, must now be reckoned as of the Academy, and though Mr. John and some other forcible workers among the younger men are absent, the visitor may consider the

collection of paintings as very fairly representative of the best talent which has not been officially recognized at Burlington House. Certainly the impression received is far more stimulating than that derived from the Carfax exhibition. Here there are several artists who maintain the living and serious tradition of our country's art, so deplorably thrown away by most of its official upholders. And by "tradition" we do not mean the unintelligent repetition of past formulas, the superficial attempt to reproduce a way of seeing form and colour which is no longer natural to our day. We mean the adherence to Reynolds's principles of the necessity, in a large sense, of *design*, of thought concentration on essentials—in Rossetti's phrase, of "fundamental brainwork"—for the production of pictures which shall permanently interest. There are half a dozen paintings in this exhibition which show a genuine and natural affinity with the classics of art; and these are precisely those which have the most original savour and power.

At the same time there is a good deal which differs in brilliance, force, and attraction from the kind of art associated with the Academy, but fundamentally, in aim and ideal, is not so different after all. Mr. Roche's able *Scottish Fishwife* (No. 41), for instance, besides being immensely too large for its subject, has no real pictorial motive. We admire the wonderful skill with which Mr. G. H. Mackie has painted the crossing and reflected lights of a sunny afternoon entering a room beneath half-drawn blinds (24), but the figures of musicians and listeners on whom the lights play do not cohere or provide a central interest. Problems of complex illumination, once solved, become no longer very interesting; the artist has here grappled with and mastered an accident of his subject, without using it to enforce or enhance the essence of it. Again, we cannot feel that Mr. Orpen, though he has found a pictorial motive in his *Wash-house* (36), atones for the photographic character of his vision by his astonishingly brilliant execution. Mr. Lavery is, in popular estimation, a painter of the advanced school; but he does not advance. He seems content with a facile formula, in which a grey background does duty for "distinction." However, one has seen far better work of his than the two portraits (3 and 31), which are sadly lacking in vitality and expressiveness; no stroke seems to be in the right place, and the texture has the disagreeable, almost "slimy," quality which Mr. Lavery affects.

There seems to us no comparison between such work and the *Aliens at Prayer* (14), by Mr. Rothenstein, who surely has here surpassed all former efforts. This is not a clever study of praying Jews by some one interested from the outside in a picturesque corner of actual life. The artist has sunk himself in his subject, as Rembrandt did, and the actual theme suggests that master; but Mr. Rothenstein proves his affinity not by reproducing a Rembrandtesque effect of light or texture of pigment, but by his sincere and serious interpretation of what he sees. The design has dignity, the drawing character and emphasis without a single forced note. Mr. Strang, who can draw and compose as few men living can, suffers a little from a tendency to sacrifice spontaneous and significant gesture to the general rhythm of the design. In his large group of a peasant family, *Supper Time* (35), we do not understand the attitude of the mother, swinging across the canvas, except for the exigence of balance in the composition. And there is something of the same artificiality of pose in *The Bathers* (6). But this is an artist's



fault. In both pictures the design is large and impressive, the colour rich, and the quality of pigment finer than in Mr. Strang's earlier paintings. In Mr. C. H. Shannon's *Millpond* (23) we may wish for a hint of more abruptness here and there in the suave rhythm of the bathers' forms, but the subject is originally conceived, it coheres in an atmosphere of its own, and it is steeped in a poetic mood. We too often forget that imaginative compositions ought to be judged apart from the portraiture, whether of men and women or of scenery, which forms the great bulk of contemporary painting. Let us remember that there has scarcely been a period in art when fine portraits were not painted, and that it is in the main by its imaginative work that a period retains its hold on, and charm for, posterity. Mr. Shannon is one of the exceedingly few living artists who are capable of treading in the footsteps of Watts, Rossetti, and Burne-Jones. With Watts, and to a less degree Rossetti, he has a natural kinship, but his imagination is entirely his own. His second contribution, *Tibullus in the House of Delia* (10), is to our mind the finer. There is a sense of drama in the contrast between the wistful aloofness of the Delia, a tress of whose hair the poet passionately kisses, and the raised hands and cups of the revellers behind. Both colour and design are inventive and rich, full of delightful detail not at once apparent—a richness apt to be sacrificed by the Glasgow painters to insistence on obvious pattern. Opposite hangs the one contribution by Mr. Ricketts, *The Betrayal* (33). Here also is the priceless gift of imagination, though expressed in far different method and temper. Figures, background, sky, colour, handling, are all dyed, so to speak, in the artist's tragic conception. Mr. Ricketts has an instinct for the intense dramatic moment. The spiritual majesty of the betrayed Lord makes itself felt in the isolation of the figure, before whom, with a sudden ashamed gesture, Judas kneels to kiss the hand, not the cheek; while recoiling and pressing back out of the picture, soldiers lift their sputtering torches. In the moonlight is the young man fleeing naked. Mr. Ricketts has done nothing finer than this impressive design.

There are several good landscapes in the exhibition. Mr. Wilson Steer is one of the few who realize that to paint sunlight, or some novel effect of atmosphere, is not enough to make a good picture. His *Sunset* (11)—apparently on the Wye at Chepstow—is fine in its reserved sentiment; it has much more than mere observation, it has suggestiveness; and the painting, especially of the spacious and softly troubled sky, is masterly. We fancy that perhaps some touch of arbitrary definition in the boat, some genial defiance of Nature such as Turner never shrank from, might make this picture still more impressive. Mr. C. J. Holmes's *Hills of Dornach* (4) deserves special mention. We are glad that one of the younger generation has taken up landscape in the spirit of the noble landscapes of Watts. In this vision of mountains, blue in shadow with such blue as Titian rightly dared to see and paint, viewed across autumn woodlands touched with flying gleams that catch white wings above the blue curve of a stream, there is a sense of "glory" such as painters gifted with far more natural facility fail to find. Mr. D. Y. Cameron's *Berwick-on-Tweed* (8) is admirable in another way, tender and delicate in tone. Mr. MacGregor has been seen to better advantage; and Mr. Peppercorn shows monotony in his refined, sombre scenes. Mr. Roger Fry, however, is at his very best in his *Château de Brécy* (21).

Naturally sympathetic to the mood of an older art, he has painted the beautiful gateway in a chequer of light and shadow, with no archaistic spirit. The pale-red roof behind adds charm to a successful colour-scheme; and if we wish that a waft of Mr. MacTaggart's breezes from a neighbouring picture stirred the rather lifeless tree-tops, we must also say that Mr. MacTaggart's attractive painting suffers much from lack of design and its painfully inchoate foreground.

A very few water-colours are shown, Mr. Brabazon and Mr. MacColl being well represented, Mr. Rich not so well. Altogether the exhibition is one that increases our hope for the future. We have had no space to mention as they deserve characteristic and original works by such men as Mr. Nicholson, Mr. Pryde, and Mr. Conder.

#### THE ETCHINGS OF CHARLES JACQUE.

THE exhibition of Jacque's etchings at Mr. Gutekunst's Gallery in King Street, St. James's, affords an opportunity of seeing some of the rarer work of one of the greater exponents of the art. The thirty-two examples which it contains do not, indeed, amount to a tithe of the total number of Jacque's works at the time of the compilation of M. Guiffrey's catalogue in 1866, and his production continued for at least a dozen years after that date. Mr. Gutekunst's selection is, however, representative, and it is especially interesting as containing several of the most charming of the dry-points, such as *L'Abreuvoir* and *Village au Bord de l'Eau*, of which there is at present no specimen in the collection in the British Museum. Had opportunity allowed, there might also have been included some example of that naïveté of humour which is seen in such compositions as 'Petits Petits' (Guiffrey, 187), 'Grave! Grave! Très Grave!' (G. 420), or 'Première Leçon d'Equitation' (G. 178). But of those that represent the common scenes of rustic life—in the portrayal of which Jacque's strength lay—we are furnished with examples which show the full orbit of his activity. In such early work as *Un Anon* (1844) there is a certain timidity combined with something of a Callot-like freakishness. The daintiness and delicacy of his art and its power to render the most subtle atmospheric effects are seen in maturity in the seven dry-points of the year 1848, notably in the rainy mist of the *Vaches à l'Abreuvoir*, the soft sunlit haze of the *Village au Bord de l'Eau*, and the Rembrandtesque arrangement of *Le Cavalier*.

With *Une Femme donnant à manger à des Porcs* (1850) may be said to begin the maturity of his vigour and naturalism; and this culminates in freest interpretation of structure and girth in *Cochons*, and exquisite modelling of form in *Le Berger*; in the impressiveness of *L'Orage*, where the air is heavy with impending thunder; and in the ripe simplicity of *Moutons* (1868).

The *Troupeau de Moutons à l'Abreuvoir* of the year 1878 serves to show a decline of power. The forms are somewhat crowded, and inferior in grace and effectiveness; and we note a certain flatness and indecision in the treatment of the landscape, though Jacque is seldom entirely successful with trees in foliage, and apparently found the leafless structure more congenial to the needle's stroke. *Dans le Bois*, executed in 1879, exhibits signs of exhaustion. It is over-smooth in execution, and seems to lack the fire and freshness of much of his earlier work. It resembles a repetition of some theme of the Barbizon School. Jacque's

own sympathies led him to the *lisières de bois*, which form a background for a scene of herding or tending cattle rather than into the depths of the forest.

M. Blanc has sought to show how the influence of Millet led to a gradual change in Jacque's type of peasant-woman from a well-favoured urban type in masquerade to the rough peasant of reality, worn with labour; but the dates of the etchings he selects to illustrate his theory fail to support his inference. The two have in common a love of rusticity; but though Millet's influence is certainly perceptible, it was never dominant. Only occasionally—as in the figure of the old man chopping wood in *Une Cour* or that of the tired peasant-woman in the *Femme faisant rentrer des Porcs dans une Porchère*—have Jacque's figures any suggestion of the tragic intensity and unconscious pathos of Millet's peasants; for when this occurred it was incidental, and formed no part of his general purpose. He was primarily an animalier. The *raison d'être* of his peasants is to attend to their flocks and herds, and with this his interest in them ceases. In *La Gardeuse de Vaches*, in contrast with the slightly drawn figure of the attendant, the cattle are drawn with all Troyon's sense of freedom and plasticity of line.

#### THE DUTCH ARTISTS AT THE FINE-ART SOCIETY.

THE interest that proceeds from good workmanship is to be found in the exhibition of water-colours, pastels, and bronzes, by eight living Dutch artists of the younger generation, now on view at the rooms of the Fine-Art Society. These works show a high general level of technical skill, the effect of which is enhanced by the breadth and suavity of their execution, together with the fact that, while characterized by restraint and sobriety of purpose, they possess considerable richness of colouring. The work in landscape is first in importance. The insistent tradition of cloudy skies and dull weather, which Mauve and Jakob Maris have established in Dutch landscape art, is adhered to by Le Conte, Gruppé, and Arntzenius. In the last two it is at times apt to result in a certain monotony of tone, and Gruppé, in the attempt to avoid this, is sometimes betrayed into forcing a note of colour unduly. So his white in the cattle of *Pasture* seems to offer too sharp a contrast to the softness of the atmosphere, and should be more affected by its aerial covering; and also in the pretty study of windmill and red-roofed houses *At Overschie* the brightness of the distant roofs is somewhat out of harmony with the prevailing hue of greyness.

Schregel's country scenes are especially successful in depicting the play of broken sunlight on plaster walls and pathways; but his skies in Nos. 16 and 25 seem rather harsh in tone. Le Conte's landscapes are on the whole the most satisfying. His instinct for effective arrangement is in evidence in the picture of *Dunkirk* as seen from the harbour; here the colours are admirably contrasted. He displays also a true perception of values. The *Vollendam* is harmonious in tone, and possesses great unity of feeling. The grey misty light on the water in the bay is excellently rendered. His small snow scene *Winter* has simplicity and directness, and is very successful in atmospheric effect.

Of the various pictures by Haverman representing peasant-women and babies, some rather haggard in type, the most pleasing is *The Young Mother*, a sketch in

delicate colour, supple and flowing in line, in which the artist has caught very effectively the abandon of the mother's attitude.

The bronzes of Charles van Wyk exhibit vigour of conception. In some the action is strained, but it is well translated into structure and tension of muscle in *Toilers of the Sea*, a group of two fishermen dragging a boat by the anchor. The most attractive is the head of *A Fisherwoman from Katwyk*. The shrewd, kindly old face, with wrinkled cheeks and thoughtful brow, has yet something of that suggestion of geniality which characterizes Mino's bust of Bishop Salutati at Fiesole.

#### ARCHÆOLOGICAL NOTES.

PROBABLY the last public work upon which the late Jules Oppert was engaged was his lectures at the Collège de France upon Assyrian philology and archaeology, wherein he devoted himself to the interpretation of the Sumerian text known as the Code of Hammurabi. These had fortunately been completed at his regretted death in August, 1905, and it is hoped that they will before long be published. His version differs somewhat from those accepted in Germany and England, and among other novelties presupposes that the "Code" was not put forward *de novo* by any one lawgiver, but was a kind of digest of the decisions from time to time of many tribunals.

The lectures delivered by M. Édouard Naville at the same institution in November last, under the Fondation Michon, were well attended, and derived peculiar interest from the fact that the lecturer was the first foreigner who has been admitted to hold forth within the walls consecrated to learning by Francis I. He chose as his subject the religion of ancient Egypt. His idea of the origin of what we call the Egyptian civilization is that Egypt was inhabited in Neolithic times by a white race, the ancestors of the classical Libyans and modern Berbers, who were archers living in wicker huts, and had for domesticated animals the deer and the ostrich. These were the "Anu" or "Tehennu" who as early as the Fifth Dynasty occupied Darfur and Kordofan, and the only hint we get of their religion is contained in the standard planted within the stockade of the village which perhaps formed the totem of the tribe. This race, in M. Naville's opinion, was conquered by Menes and his followers, who came from Punt, or Somaliland, by way of South Arabia and Abyssinia. He does not think that the culture of the conquerors owed anything to Mesopotamia, but holds that it included writing and building with bricks. As to their religion, each invading tribe had a totem, that of the royal tribe being a falcon, the emblem of Horus, with whom the king was always identified. They also believed in the existence of a double or immaterial counterpart, of which the fan carried behind the monarch was the emblem, and even under the Thinite dynasties their religion had become anthropomorphic. The lectures will be published, it is hoped, consecutively, in the *Revue de l'Histoire des Religions*, where the inaugural one has just appeared and later will form part of one of the publication of the Musée Guimet.

In the same number of the last-named journal is also a review of Messrs. Ayrton and Currelly's publication 'Abydos III,' wherein M. G. Foucart points out that their discovery of the funerary chapel and stela of Teta Shera clears up the mystery which has hitherto hung over the ancestry of

Aahmes I., the founder of the glorious Eighteenth Dynasty. This king, who finally delivered his country from the rule of the hated Hyksos, was, according to M. Foucart, the son of Sequenen-ra, the fierce Sudani prince who first threw off the Hyksos yoke, by Aah-hetep, who was probably of the ancient royal blood of Egypt. Aah-hetep's mother was the Teta Shera last mentioned, and by Sequenen-ra she had Aahmes's predecessor Ka-mes, and by a subsequent husband the celebrated Nefert-ari, whom Aahmes married. The great prominence and the divine honours given in later Egyptian times to the queens of Aahmes's family, and especially to Nefert-ari, lend much colour to M. Foucart's view.

Mr. P. D. Scott-Moncreiff, of the British Museum, has just returned from Khartum, where he has been employed on archæological work by the Sudan Government. He has successfully removed the north wall of the shrine of one of the Candace queens found nearly two years ago by Dr. Wallis Budge and Mr. Crowfoot, Director of Education, on the island of Meroe, and has seen it safely erected in the Museum at Khartum, now in a forward state, the companion wall on the southern side having been presented by the Sirdar to the British Museum. He has also finished the excavation of the temple of Thothmes III. at Wady Halfa, begun by Mr. Holled-Smith and Dr. Budge so long ago as 1866, resumed by Mr. Hay Sadler in 1892, and continued by Dr. Budge and Mr. Crowfoot in 1902, and has built a mud wall all round it to keep out the sand—and tourists. At Senneh, south of Wady Halfa, he discovered some interesting stelæ and a fine statue of the Middle Empire, which have yet to be investigated.

The Egypt Exploration Fund's work at Deir el-Bahari is also in a forward state. Dr. Naville's lieutenant, Mr. Hals, also of the British Museum, has succeeded in clearing the southern court of the temple, and has discovered the south temenos wall; while he has ascertained that what has hitherto been believed to be the southern boundary wall of Queen Hatshepsut's temple is really the north temenos wall of that built by the Mentuhoteps of the Eleventh Dynasty. He has also unearthed several new colonnades on the top of the platform. Among the smaller objects found are many painted reliefs in the fine style of the dynasty, including a magnificent statue of the goddess Hathor. He has also recovered a life-size head in sandstone of the King Mentuhotep, and a large vase in pottery covered with a rope network in singularly perfect condition. Dr. Naville has now taken over the excavation, and more discoveries are expected.

An account of the temple at Angkor, which contains the principal relics of the lost civilization of the Khmers, is given by Mr. E. Candler in the first number of the new quarterly *The Acorn*. According to him, their empire was founded by Préa-thong, son of a king of Delhi about 500 B.C., who revolted against his father, and left India with his army, raiding across the continent until brought up by the swamps and marshes in the Mekong valley. Here he conquered the Khomen, who seem to have been the aboriginal inhabitants of the country, and from the union of the two races formed the nation of the Khmers. It is the Aryan followers of Préa-thong who seem to have built the great temple at Angkor, which is described as being nearly a third larger than St. Peter's, the principal nave measuring 796 by 588 feet, and the top of the highest central pagoda being 250 feet from the ground. It is covered all

over with bas-reliefs of the exploits of the founder and his gods in a style which Mr. Candler thinks to be Assyrian, though M. Fournereau will have it that the architecture was inspired by that of Egypt. As the Persian kings pushed their conquests far into India, there is no particular reason why an Indian prince should not have had both Assyrian and Egyptian workmen at his disposal; but as both Assyrian art and Egyptian art were in 500 B.C. in an advanced stage of decadence, the persistence of either of them in the south of Asia wants a good deal of explanation.

At a time when Moroccan questions are very much to the front, it is singular to find M. Édouard Montet, of Geneva, identifying a Moorish tribe with the Druses of the Lebanon. This, however, he has done with the people called Zkara, who are known to travellers as not being Christians or Mussulmans or Jews, but are perfectly willing to profess any of the three faiths for cause shown. While allowing their women a good deal of liberty, they are nevertheless monogamous, reject circumcision, and both eat pork and drink wine. They believe neither in heaven nor hell, but in a series of existences after death culminating in union with the Supreme Being. M. Montet, whose opinion is entitled to every respect, thinks they obtained these doctrines in the eleventh century from the Caliph Hakim, who was certainly the founder of the Druse religion. But it is at least as likely that they derive them from one of the Gnostic sects who in the time of the Byzantine emperors flourished in Africa, as the instance of the Manichæans, to whom St. Augustine once belonged, shows clearly enough.

A curious study by M. Costantin, professor at the Paris Muséum de Zoologie, on the ancestors of man according to the ancients, is now running through the *Revue Scientifique*. According to him, one of these fabulous ancestors was the cuttle-fish, and he gives reasons for thinking that the ancients, even in classic times, considered it a miraculous being. Its occasionally huge size, its rapid and puzzling changes of form, and the intelligence shown by it in directing its course through the waves all go to support his theory, which he illustrates besides by quotations from Callimachus, Athenæus, and other authors. Whatever be thought of his theory, it goes far to explain the large place occupied by the cuttle-fish in early Egyptian and Mycenaean art.

#### NOTES FROM ROME.

I HAVE already described in an earlier article the discovery of graves of the earliest inhabitants of Rome at the depth of five metres below the level of the Forum, about three metres above that of the sea. Now in the remote age to which the graves pertain, the hollow of the (future) Forum was covered by the waters of the Lesser Velabrum, a *profunda palus*, a deep inlet of the Tiber fed by the river Spinon, and by the local springs of the Tullianum, of the Lautole, of the Lupercal, and of Juturna. The existence of this pond, so often mentioned by classics, has been made evident by the discovery of its shores, of its bottom, and of a layer of peat in which stems of reeds were plainly visible, reaching from the Piazza della Bocca della Verità, where the two Velabra came in contact with the Tiber, to the (site of the) Temple of Romulus, son of Maxentius, where the lesser stream terminated. Such being the condition of things, the presence of graves under the foundations of the equestrian



statue of Domitian in the middle of the Forum becomes a problem of doubtful solution, because it involves as a consequence the fact that the primitive dwellers on the Palatine, on the Subura, and on the Carinæ, having at their disposal vast surfaces of dry land in which to lay their dear ones to rest (Acca Larentia was buried on high ground "extra urbem antiquam non longe a porta Romanula"), made use instead of the bottom of a marshy lake below the level of the Tiber, which runs quite close. However, as the official report on these finds has not yet been published (we are still waiting for an account of the discovery of the Basilica Æmilia, made six years ago), it is wiser to postpone any judgment on this affair, and to discuss only facts which have been ascertained beyond any shadow of doubt. Such is the discovery of a skeleton, made in mysterious circumstances, at the south corner of the above-mentioned foundation of Domitian's statue. One of our leading anthropologists, Prof. Angelo Mosso, of the University of Turin, gave a description of it at the sitting of the Lincei Academy on the 21st ult., from which I gather the following details.

The skeleton belongs to a woman who was well formed, but a dwarf, only 1m. 20 high. The "sutura metopica" in the fore part of the skull proves this woman to have belonged to a superior dolichocephalic race, which lived on the shores of the Mediterranean long before the invasion of Eastern immigrants, whose skulls are rounded. The dwarf woman was not regularly buried, but simply thrown into the pond, so that her skeleton was lying at the bottom of it, with arms outstretched. We feel an additional interest in the fate of this unhappy being from the fact that she appears to have been murdered. Whether the instrument used was a stone hammer or a stone chisel, the fact remains that the break in the skull is sharp, well defined, and coloured by the same patina of age which has stained the rest of the cranium. The blow was given while the dwarf was either standing or sitting upright. Next to her remains were those of a foetus a few months old, to whom likewise the honour of funeral rites had been denied. These finds have excited the fancy of sensitive scholars. I have heard some of them whisper wild suppositions about the crime, which they consider to belong to "legal medicine" rather than to archaeology, and one of them has gone so far as to mention the name of Rhea Silvia!

This is by no means the only instance of "suggestion" in reference to the excavations of the Forum. We have come to the point when no vulgar brick-stamp, no pipe, no no lamp, no marble fragment, can be unearthed from that district without being proclaimed at once—in certain quarters—as an historical monument marking an epoch in the annals of archaeological investigation. We have been reminded of this state of things by the latest sensational announcement concerning the discovery of an alleged *Tribunal Principatus*, on the south side of the Forum, facing the Basilica Julia.

We know that, under the Empire, the Forum, the Comitium, the Rostra, the margins of the Sacra Via, &c., became covered, little by little, with monuments raised to emperors as well as to eminent men, which took every possible shape, from a plain inscribed stone to an equestrian statue placed on a pedestal large enough to contain a small room.

One of these structures—or rather the faint traces of a brick pedestal with a small recess, the pavement of which was once inlaid with marble crusts, and the ceiling

moulded in white stucco—has just been discovered on the south side of the Forum. This simple matter-of-fact occurrence has been magnified into an archaeological revelation little short of miraculous, and the nameless *adnicula* has been described in the semi-official press as the *Tribunal Principatus*, the same one from the "rostra" of which Trajan ordered the burning of the registers in which the sums due to the Treasury by negligent taxpayers were registered! The *Tribunal Principatus* will stand henceforth a worthy companion to the Rostra of Caesar, to the Cellular Prison, to the Romulean Steps, and other such imaginary monuments with which the popular fancy, thanks to the inspiration or suggestion of certain papers, has filled that unfortunate district of ancient Rome.

In the memoirs of Gaspare Celio (I am not perfectly sure of the name) it is related that when Cardinal Enrico Caetani rebuilt the church of Santa Pudenziana in the year 1597, with the help of Francesco da Volterra, a copy of the 'Laocoon' was discovered at the bottom of the trench dug for the foundation of one of the piers of the dome, on the right-hand side of the apse. It is also said that the contractor, fearing to be interrupted in his work, or to be otherwise inconvenienced by the fact that Cardinal Caetani, as Camerlengo, had absolute power in the matter of treasure-trove and archaeological finds, ordered his men to break up the group, and throw the fragments into the foundation wall of the pier. On the strength of this doubtful information some one petitioned the Minister of Public Instruction to be allowed to search for the said pieces, and, strange to say, permission was granted. As long as the searchers kept on digging in the rubbish which forms the subsoil of the Church (where no 'Laocoon' could be found) the official inspectors allowed the search to proceed, but as soon as the pier itself was reached, in the core of which the 'Laocoon' was supposed to be embedded, the search was stopped, for fear of weakening the pier and impairing the stability of the dome. We are therefore left in doubt as regards the authenticity of the tradition related by Gaspare Celio. At the same time we have received good tidings from another quarter. There is no doubt that several copies of the group existed in Rome besides the Belvedere original. Flaminio Vacca describes a wall running under and across the main ward of the Hospital of St. John the Lateran, built with pieces of statuary, some of which, from their shape and exquisite finish, made him think of the Belvedere masterpiece. We are indebted to Dr. L. Pollak for a tangible proof of the existence of more than one Laocoon in Rome. At the sitting of the German Institute held on January 14th, viz., on the very day on which the original group was found four centuries ago (January 14th, 1506) by Felice de Fredis in the main hall of the "domus Titi Imperatoris," Dr. Pollak exhibited a replica of the right arm of the principal figure, which proves, what we had already suspected for other reasons, that its restoration by Bernini (?) is altogether wrong. The arm was not raised, but bent so as to rest on the head, the coil of the snake encircling the wrist. The place of discovery of this valuable piece is not known, the fragment having been purchased by Dr. Pollak from a dealer in whose shop it had been kept for some time. At the end of the sitting President Koerte expressed the wish, on behalf of the assembly, that the Vatican authorities would do away with Bernini's restoration, so disagreeable to the eye and so prejudicial to the effect of the intense action of the group.

The task of editing the papyri discovered or collected in the Fayoum by the Italian mission of 1904 has been entrusted to Profs. Vitelli and Compagetti. At the sitting of the Lincei Academy on Sunday, January 21st, Prof. Compagetti made an interesting communication concerning one of the documents, which belongs to a set of business letters exchanged between an estate agent named Heronynnos, of the village of Theadelphia, in the nome of Arsinoë, and many clients who owned wheat-lands in that district. The letter in question, written to Heronynnos by the secretary of a landowner named Alypius, contains a curious mixture of (Homeric) poetry and business. He says: "It is ample time you should forward either the wheat or the money gathered from its sale. As regards Thyotis (a small farmer in distress), tell him that if I do not get at once the sack of grain he owes me, or its equivalent in money, I shall place the matter in the hands of the police." Alypius, in reading over the epistle written by his secretary, added in his own handwriting verses 1-2 of the second book of the Iliad: "The gods and the heroes were still sleeping soundly"; and again the words "sleeping soundly," a manifest allusion to the negligence shown by the agent at Theadelphia in serving the interests of his clients.

It is a known fact that Augustus, the founder of the Empire, was a palæo-ethnologist, a student of prehistoric life, and a keen collector of prehistoric remains. The "res vetustate ac raritate notabiles" which he found in the caverns of the island of Capri are described by Suetonius ('Aug.' 72) as "bones of giants," that is to say, of fossil monsters, and as "arma heroum," weapons of men living in past ages, which is a tolerably good definition. The researches of Augustus are carried on at the present day by a local physician, to whom we are indebted for the following discovery. At a place adjoining the Eremitaggio, and at the bottom of a deep trench, he has found bones of rhinoceros and other great animals, and stone hammers of the roughest make, some of which weigh six pounds. Bones and hammers are buried in a layer of reddish clay—probably the bottom of a marsh—which rests on the limestone core of the island, and which is covered in its turn by a volcanic formation of tufa. This find shows the correctness of the statement of Suetonius. Had Augustus discovered ordinary flint implements belonging to the age of polished stone, the biographer would, as usual, have called them "gemmas cerauias" or "lapides fulminis" (lightning stones). By making use, however, of the expression "arma heroum" he distinctly alludes to the special kind of heavy hammers just rediscovered at the Eremitaggio, which belong to the first representatives of the human race who ever set foot in the beautiful island, which was still undergoing the process of geological formation.

RODOLFO LANCIANI.

#### SALES.

MESSRS. CHRISTIE sold on the 10th inst. the following pictures: T. S. Cooper, Isaac's Substitute, 126/. B. W. Leader, The Hills at Lodore, near Keswick, 157/. J. A. Lomax, Extract from an Old Diary, 110/. Marcus Stone, The Post-Bag, 246/. Th. de Bock, A Road to the Village, 178/.

The same firm sold on the 12th inst. the following pictures: A. Canaletto, A View of Warwick Castle, with figures promenading in the foreground, 252/.; Old Somerset House, with figures on the terrace, 252/. R. Falconet, Portrait of a Lady, in blue dress, with fur-lined cloak, 215/. Hoppner, Hester Elizabeth, Lady Selsey, in

white dress, with a black lace cap, 220/. Romney, Lady Greville, in black cloak, with lace cap with lilac-coloured ribbon, 840/.; Lady Greville, in black cloak, with white cap with pink ribbon, 173/.

On the 13th inst. the same firm sold the following engravings: After Reynolds: The Countess of Aylesford, by V. Green, 29/.; The Duchess of Buccleuch and Daughter, by J. Watson, 29/. After Turner: Crossing the Stream, by R. Brandard, 25/. After Meissonier: 1806, by J. Jacquet, 36/.

### Fine-Art Gossip.

MESSRS. HENRY GRAVES & Co. hold to-day a private view of 'English and Foreign Landscape' in water-colours by Baroness von Cramm. To-day is also the private view at the Ryder Gallery of oil paintings and water-colours by various old masters, including Titian and Murillo as well as several early English painters.

At the Fine-Art Society's rooms an exhibition of eighty water-colours by Evelyn J. Whyley, 'From the Alps to the Apennines,' is on view.

MESSRS. DOWDESWELL are showing etchings in proof state after Corot by several well-known hands.

At the Leicester Galleries pictures in oil and water colour by Mr. Charles Sims are open to private view to-day.

THE Prussian Government has lent from the National Gallery, Berlin, thirty-five examples of the work of Menzel to the forthcoming exhibition of the International Society, which opens next Thursday. The Victoria and Albert Museum and many private collections will also afford further specimens of this master's work.

THE Royal Society of Painter-Etchers and Engravers are opening their exhibition to the press on Thursday and Friday next.

At the spring exhibition of the Bristol Academy, open to private view to-day, the principal exhibits are an altarpiece by Hogarth, painted for St. Mary Redcliffe Church in 1757, which has not been shown since 1860, and a memorial collection of the works of the late Reuben Charles Carter, the black-and-white comic artist, who was a native of Bristol. Mr. Thomas, as a native, is also showing his statue 'Lycidas.'

Two drawings by Millet from the exhibition at the Leicester Galleries have been acquired for the nation. The examples chosen are the elaborate study for the famous picture 'Les Glaneuses' in the Louvre, and the dramatic drawing entitled 'L'Enfant Malade.'

THE death is announced of Mr. Samuel Edmonston, a Scottish artist, in his eighty-first year, at Larkspur, Colorado. He was a fellow student of the Faeds, at one time practised as an engraver, and was an exhibitor in water colour and oils at the Scottish Academy.

WE regret to notice the death of Mr. Edward Tayler on Wednesday, the 7th inst., at the age of seventy-seven. Mr. Tayler has often been termed the father of the present-day miniature painters, for he was the link between the days of Sir William Ross and the present time. For over half a century his miniatures and water-colour drawings have been known to the public, and for thirty consecutive years he was an exhibitor at the Academy. He was also the honorary treasurer and one of the founders of the Royal Society of Miniature Painters, and in the present exhibition of the Society three of his works appear.

WE have received a prospectus from Berlin of "The Graphical Society," the object of which is to furnish faithful reproductions of rare and excellent printed works of art. Each publication will appear in book form and be complete in itself. The cost is to be defrayed by the contributions of members. The annual subscription is fixed at 30 marks, at the beginning of each year, and the publications will appear in the autumn following. Further details can be obtained from the firm of Bruno Cassirer, Derflingerstrasse 16, Berlin, W.

THE friends in Paris and elsewhere of the late William Bouguereau have decided to erect a monument to his memory, and a committee has been formed for the furtherance of the scheme. M. Bonnat is the president, and MM. Carolus Duran, Moyaux, Tony Robert-Fleury, and Henri Roujon are the vice-presidents. The office of the committee is at 28, Rue du Mont-Thabor, but subscriptions will also be received at the offices of the Société des Artistes Français, Grand Palais des Champs-Élysées, Paris.

THE death is announced of Mr. Richard Josey, a well-known mezzotint engraver who rendered many famous pictures. Mr. Josey was born in 1841, and exhibited at the Academy from 1876 to 1887.

M. ARTHUR FONTAINE, the French Director of Labour, has presented, and there is now printed as a French Yellow Book, a second report on apprenticeship, which, under the title 'Rapport sur l'Apprentissage dans les Industries de l'Ameublement,' gives, by way of introduction, a history of French furniture. The early Middle Ages and the Renaissance are dealt with in interesting fashion, and there are some forgotten facts about the Revolution. Of the great days from Louis XIV. to Louis XVI. there was nothing new to tell.

THE death in his fifty-sixth year is reported from Ajaccio of the distinguished sculptor Wilhelm von Rümann. Munich, where he resided, contains many of his works, among them the monuments of Liebig and Ohm. The Bavarian monument at Würth was also by his hand.

AN unusually interesting "lot" was sold at the Hôtel Drouot, Paris, this week by M. Maurice Delestre, a *gouache* by Michel Barthélemy Ollivier of the well-known picture in the Louvre, 'Du Thé chez le Prince de Conti,' with young Mozart playing on the harpsichord, and Gélyotte singing, and at the same time playing on a guitar. The picture was exhibited at the Salon in 1777, and has been in the Louvre nearly ever since.

ONE of the most interesting of the picture sales arranged for in New York during the present season is that of the late Joseph Jefferson, the actor, an enthusiastic collector, and himself an excellent landscape artist. The collection is remarkable for the number of examples of artists of modern French work, whilst of the Early English School there are pictures ascribed to Reynolds, Lawrence, Hoppner, Gainsborough, and Constable.

*The Year's Art for 1906* (Hutchinson & Co.), edited by A. C. R. Carter, is a useful guide, which we are glad to have. We think the photographs, which include a drawing by a child of eight, are unnecessary. Who buys a book of this sort for its pictures? The 'Directory of Artists and Art-Workers' is of real value, but will, we hope, be extended to include some well-known art critics. It is accurate and well arranged, as well as wide in range.

THE death is announced this week of the French architect Ferdinand Dutest, who

had been ill for several years, and whose best-known work is the famous *Galerie des Machines*, which he designed and carried out in 1889.

### MUSIC

#### THE WEEK.

##### ÆOLIAN HALL.—Broadwood Concert.

THE programme of the Broadwood Concert on Thursday week was one of special interest. Of instrumental, and especially orchestral, music there is no lack, but few opportunities are given—at any rate in London—of hearing madrigals and part-songs, those essentially English compositions. The concert was under the direction of Dr. Walford Davies, and the vocal numbers were sung (and admirably) by members of the Temple Choir. There were the following madrigals: 'Lullaby' by Byrd, Morley's 'Fire, fire,' Benet's 'Thyrsis,' and 'All creatures,' and Gibbons's 'Silver Swan' and 'O that the learned poets.' It is good to hear the works of composers who in their day shed such glory on native art. Then there were madrigals and part-songs by Stephens, who, of course, was represented by his 'Cloud-capt towers,' in which the solemn words help one to forget that the music is not strong; two very dainty part-songs by Sir Hubert Parry, and 'In dulci jubilo' and 'Sir Patrick Spens' by Pearsall. Between the two groups came a noble cantata by Bach, 'Gottes Zeit ist die beste Zeit.' Dr. Davies is conductor of the Bach Choir, the very man, therefore, to render honour to the old master. The performance, if not altogether *sans reproche*—at moments there did not seem to be an *entente cordiale* between voices and instruments—was on the whole very impressive, and we hope that it may create a desire to hear more of Bach's many church cantatas. At the Temple Church, of which Dr. Davies is the organist, some are sung, and probably the same may be said of other churches; but in our concert-rooms they are extremely rare. The church is the best place for them; but when given in a concert-room they ought to be in a programme devoted entirely to sacred music. This may sound like a reproach to Dr. Davies, but it is meant only as a hint; in arranging his programme he probably felt that something light and pleasant—the renderings of the madrigals and part-songs, by the way, were among the best things of the evening—would be generally acceptable.

##### QUEEN'S HALL.—London Symphony Orchestra.

THE London Symphony Orchestra gave a concert at Queen's Hall on Monday evening. The programme opened with Sir Edward Elgar's 'In the South' Overture, after which came Strauss's 'Tod und Verklärung.' Dr. Richter always conducts well, but in this work he seemed over-anxious, as if he had not given his final instructions to his men. The novelty of the evening was a 'Sym-



phonic Fantasia' by Mr. York Bowen. The book expressly stated that it was abstract, not programme music. From the structure of the work—its number of sections following without break, its strongly contrasting moods, and a recurring theme making for the unity of the whole—we cannot but think that the composer had some poetic basis. The work really wants a clue. There are signs of the influence of Wagner, Tchaikowsky, and Strauss in it, but this is natural. The music, ably scored, is full of life, also of storm and stress. The composer is only twenty-two years of age, and what he has achieved is of high promise. "Better too little than too much" should be his motto.

### MOZART: A CORRECTION.

Savile Club.

My attention has been drawn by Mr. J. S. Shedlock to a strange mistake in the new edition of Köchel's 'Thematic Catalogue of Mozart's Works,' which has recently been brought out by Count Paul von Waldersee. On p. 19 it is stated that the autograph anthem (which Köchel calls a madrigal!) presented by Leopold Mozart to the British Museum in 1765 bears in the margin ('Auf dem Rande') the following remarks: "This extremely curious and interesting Composition is not in Mozart's handwriting (sic!)," &c. In this description there are three mistakes: (1) the note—which is in the handwriting of Vincent Novello—is not in the margin of the autograph, but bound up with it, and mounted separately; (2) Novello spells the word "interesting" correctly, and not with an additional *s*; (3) the word "not" does not occur in the original.

As my name is mentioned in the preface to the new edition of Köchel as having supplied information with regard to the Mozart autographs in this country, I wrote to the publishers to inquire what was the origin of these strange misstatements. In reply Count von Waldersee informs me that he is unable now to say where he derived his authority for inserting the word "not," and that he drew attention to the matter by adding "(sic!)" to the copy. Count von Waldersee adds that he will take the opportunity of publishing this correction in a musical paper.

WM. BARCLAY SQUIRE.

### Musical Gossip.

THERE was a good attendance at Miss Maud MacCarthy's second violin recital on Tuesday afternoon at Queen's Hall. The programme began with Beethoven's Romance in F, which was rendered with great charm and delicacy. The second number was Bach's 'Chaconne.' The rendering of this exacting work, though in many respects praiseworthy, lacked strength and decision: an apology, however, was made for the gifted lady, who was suffering from the effects of a severe attack of influenza.

Mlle. CAMILLE LANDI's vocal recital at the Bechstein Hall last Saturday afternoon attracted a very large audience. The gifted artist sang Haydn's charming canzonet 'The Wanderer,' though with French words; while French versions were also used for Brahms's two songs with viola *obbligato* (Mr. Alfred Hobday). Why this was done is difficult to understand, as Mlle. Landi

sang songs by Bach, Hugo Wolf, and Herr Max Reger in German. Her rendering of Scarlatti's "Per te vive" was piquant, that of 'L'Apparition de Pallas' from Saint-Saëns's 'Hélène' highly dramatic, while in the German songs of Reger and Wolf she was most successful. Reger's 'Mein Traum' is very charming, and not like many of his compositions, in which there is more of art than of nature.

A SUCCESSFUL concert was given by the pupils of Madame Eugénie Joachim Gibson at the Guildhall School of Music on Monday. Of the pupils we would mention Miss Barwell Holbrook and Miss Edith Romea, both of whom have very good and well-trained voices. The programme included a "Song Play," 'The Garden,' the graceful music by Mr. Richard H. Walthew. The orchestra was under the direction of Dr. W. H. Cummings.

THE concerts of the Garde Républicaine at Covent Garden are being given for the benefit of various French charities in London, and for the Hilda disaster and Unemployed funds.

THE programme of the first concert of the Philharmonic Society at Queen's Hall on the 27th inst. includes Herr Felix Weingartner's Symphony in G, Op. 23, announced to be given for the first time "in London"; it appears to have been first performed in England at one of the Symphony Concerts at Bournemouth under the direction of Mr. Dan Godfrey. The following works are to be given during the season: a pianoforte concerto (in one movement), first performance, by Mr. York Bowen; a second set of 'Four Old English Dances,' by Dr. Cowen; Sir Charles Stanford's Second Irish Rhapsody and 'Orchestral Variations on an African Theme,' by Mr. Coleridge Taylor, first performance.

IN connexion with the British music recently performed at Paris, it may be interesting to note that in *The Athenæum* of March 23rd, 1867, English music is said to be "at last creeping into Paris." Padeloup, it appears, had given at his concerts two of Wallace's overtures, also Bishop's 'Bon Soir,' i.e., probably a French version of "Sleep, gentle lady," a serenade in 'Clari.'

THE anniversary of the 150th birthday of Mozart was celebrated throughout Germany, and in various ways. The programme of the concert given by the Singkranz at Heilbronn on January 25th was by no means one of the least interesting. A large portion of it was devoted to youthful works of the composer: a Kyrie for mixed choir, with accompaniment of strings, written at the age of ten; the soprano aria, "Conservati fedele," composed at the Hague for the Princess of Weilburg in the same year (1766); also fragments from the operetta 'Bastien and Bastienne' of 1768.

THE 16th of January was the twentieth anniversary of the death of Almicare Ponchielli, composer of 'La Gioconda' and 'I Promessi Sposi,' and in memorial Annibal Ponchielli is preparing for the press some of his father's unpublished compositions.

M. SAINT-SAËNS's new opera 'L'Ancêtre' will be produced at Monte-Carlo on Saturday next, and will be repeated on the 25th and 27th, and on March 6th.

A MONUMENT in memory of Verdi, by the sculptor Laforêt, has been erected on the San Giovanni Square, Trieste. The inauguration took place on January 27th. For this city the composer wrote 'Il Corsaro' in 1848, and 'Stiffelio' in 1850. It was there, too, that the father of Verdi's second wife, la Strepponi, was *maestro al cembalo* at the

Grand Theatre. La Strepponi also made her début there in 1835 in Rossini's 'Matilde di Chabran.'

### PERFORMANCES NEXT WEEK.

Garde Républicaine.—Sunday and every Evening, 8, Covent Garden.  
 Also Matinees, 3, Sunday, Wednesday, and Saturday.  
 SAT.—Sunday Society Concert, 2.30, Queen's Hall.  
 —Sunday League Concert, 7, Queen's Hall.  
 MON.—M. Delafosse's Orchestral Concert, 3, Queen's Hall.  
 —London Choral Society, 8, Queen's Hall.  
 —Mr. D. F. Tovey's Pianoforte Recital, 8.15, Broadwood's.  
 —Miss Kathleen Chabot's Pianoforte Recital, 8.30, Aeolian Hall.  
 —Nora Clench Quartet, 8.30, Bechstein Hall.  
 TUES.—M. Maguel's Vocal Recital, 3, Bechstein Hall.  
 —Miss Kate Parker's Orchestral Concert, 8, Queen's Hall.  
 —Miss Irene Scharrer's Pianoforte Recital, 8, Aeolian Hall.  
 —Miss Grace Thynne's Violin Recital, 8.30, Bechstein Hall.  
 WED.—Royal Academy Concert, 3, Queen's Hall.  
 —Madame Sethe's Violin Recital, 3, Bechstein Hall.  
 —Miss Gertraude Foster's Pianoforte Recital, 8, Bechstein Hall.  
 THURS.—London Symphony Orchestra, 3, Queen's Hall.  
 —Sunderland-Thistleton Old Chamber Music Concert, 4, Conduit Street.  
 FRI.—Herr Hegsditt's Violin Recital, 3.15, Queen's Hall.  
 —Miss Jerome and M. Zacharewitsch's Vocal and Violin Recital, 8, Bechstein Hall.  
 SAT.—Chappell's Bellad Concert, 3, Queen's Hall.  
 —Miss Mary Cracroft's Concert, 3, Aeolian Hall.  
 —Popular Concert for Children and Young Students, 3, Steinway Hall.  
 —Mr. D. F. Tovey's Pianoforte Recital, 3, Broadwood's.

### DRAMA

#### THE WEEK.

SHAFTESBURY.—*A Gilded Fool: Comedy in Four Acts.* By Henry Guy Carleton.

'A GILDED FOOL,' with which Mr. Nat Goodwin begins a temporary tenure of the Shaftesbury, reaches us with something of a reputation from America. Since the action, which is better suited to the United States, is now laid in England, it is permissible to believe, though we are without information on the subject, that some species of adaptation has been accomplished. It is, however, a matter of little importance, since the work, if moderately sympathetic, is of no literary or dramatic account. Its only object appears to be to show Chauncey Short, its hero—apparently designed for Mr. Goodwin—like Sir Simple Simon, "not such a fool as he looks." Chauncey Short is a multi-millionaire upon whom a shark of an adventurer has cast greedy eyes. A simpleton according to appearance and his own avowal, the hero, so soon as he finds himself in the grip of a scoundrel, displays resourcefulness, self-control, astuteness, and other qualities which fit him to run for the Presidency instead of remaining an outsider in life's race. A love interest is added, in the course of which a lady to whom the hero's millions constitute a drawback is conquered, if not exactly by "doughty deeds," at least by devotion and self-sacrifice so exemplary as may well compensate for the retention of his embarrassing millions. Mr. Goodwin plays the hero with a satisfactory amount of whimsicality and sentiment. One or two capable actors are comprised in the cast but are provided with parts which furnish them with a minimum of opportunity.

NEW ROYALTY.—*Les Surprises du Divorce, en Trois Actes.* Par Alexandre Bisson et Antony Mars.—*Resurrection: Play in a Prologue and Five Acts.* From Tolstoi's Novel by Henry Bataille.

THE lightest, and in some respects the pleasantest, portion of the season of French plays ended with the departure of Mlle.

Thomassin, followed after brief pause by that of M. Galipaux. During her short stay the former had established herself as the prettiest and most gracious *comédienne* of modern days, the possessor of a species of *espièglerie* to which the English public is always susceptible. The latter showed himself a capable and a versatile actor, the master of a species of unbridled fun. For the last entertainment of M. Galipaux was chosen a singularly rollicking and old-fashioned farce, now beginning to seem a little out of date. First produced in Paris at the Vaudeville on March 2nd, 1888, with M. Jolly as the hero, 'Les Surprises du Divorce' was given by M. Coquelin on April 16th of the same year; and an adaptation by Mr. Sydney Grundy, entitled 'Mama,' served for the opening of the newly rebuilt Court Theatre, the principal parts on that occasion being assigned Mr. John Hare and Mrs. John Wood. In recklessness of drollery M. Galipaux surpasses his predecessors, but his performance, like the piece itself, defies criticism. Mlle. Fériel, a French actress born in Spain, made a favourable impression as Diane.

From M. Bataille's workmanlike rendering of 'Resurrection,' produced at the Odéon on November 14th, 1902, was drawn the English version by Mr. Michael Morton, given the following February at His Majesty's. The original was produced on Monday at the Royalty, with Mlle. Berthe Bady as the heroine, and with a cast stronger on the whole than that with which it was first seen. A pleasing and engaging actress, Mlle. Bady played in the prologue with much grace and tenderness, and showed in the later scenes much melodramatic grip. In no respect did the general performance surpass that still remembered at His Majesty's.

### Dramatic Gossip.

This evening witnesses at the Waldorf the first of the performances of "classic" comedy to be given by Mr. Cyril Maude. 'She Stoops to Conquer' is substituted for 'The Heir-at-Law.' In this Mr. Maude will be old Hardcastle; Miss Winifred Emery, Miss Hardcastle; Miss Beatrice Ferrar, Constantia Neville; and Mrs. Charles Calvert, Mrs. Hardcastle. Mr. Paul Arthur will be Young Marlow. A new departure will be made by Mr. Sydney Brough, who will play Tony Lumpkin. To show that cub as a youngster is a desirable innovation.

MR. MARTIN HARVEY is to be seen in London during the spring in a revival of 'The Corsican Brothers,' and also in a romantic piece by Mr. R. M. Dix and Mr. E. G. Sutherland, entitled 'The Rapparee Trooper.'

A REVIVAL of 'Measure for Measure' is promised at the Adelphi for Easter. Miss Lily Brayton will be Isabella, and Mr. Oscar Asche, Angelo. The play has scarcely been seen since the memorable revival of it at the Haymarket in 1876, with Miss Neilson as Isabella.

'THE ALABASTER STAIRCASE' is the title of the new piece by Capt. Marshall, in which, at the Comedy, Mr. Hare will appear next Wednesday as an English Prime Minister.

SIR CHARLES WYNDHAM promises a revival of 'The Candidate,' an adaptation, by Mr. Justin Huntly McCarthy, of 'Le Député de Bombignac' of M. Bisson, played at the Criterion on November 2nd, 1884. The piece will, it is said, be brought "up to date."

DURING the week 'The Prodigal Son' has been given at the Camden Theatre, with a cast including Miss Alma Murray, Miss Lily Hall Caine, and Mr. Norman Partridge.

ONE consolation may be found by the cynic in the fact that the appropriation by the music-halls of dramatic "turns" seems likely to free entirely the regular theatre from the incubus of the burlesque. It is at the Coliseum that the burlesque of 'Nero' is being given.

'THE VOYSEY INHERITANCE' was revived on Monday at the Court Theatre, with a cast including the author, Mr. Granville Barker, but differing in many respects from that with which it was presented at the same house in November last.

'MAJOR BARBARA' has also resumed its place for a short time, being given on afternoons on which 'A Question of Age' was expected.

The *Cambridge Review* announces that the next Greek play will be a revival by the University of the 'Eumenides' of Æschylus, which was set to music, it may be remembered, by Sir Charles Stanford.

LUDWIG SPEIDEL, whose death is reported in his seventy-sixth year, was one of the foremost dramatic critics of Vienna, and had few rivals as a writer of feuilletons; but he was too much swayed by his artistic prejudices to be impartial. Speidel was born at Ulm, but had lived in Vienna for over fifty years.

TO CORRESPONDENTS.—F. A.—R. P. K.—J. C. T.—Received.

A. R. H. T.—Too late.

H. & Co.—Next week.

J. H. L.—Many thanks.

No notice can be taken of anonymous communications.

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